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music magazine for  
the INDEPENDENT minded

No. 1, Jan./Feb. 1984; \$2.50 **An Audio Evolution Network Publication**

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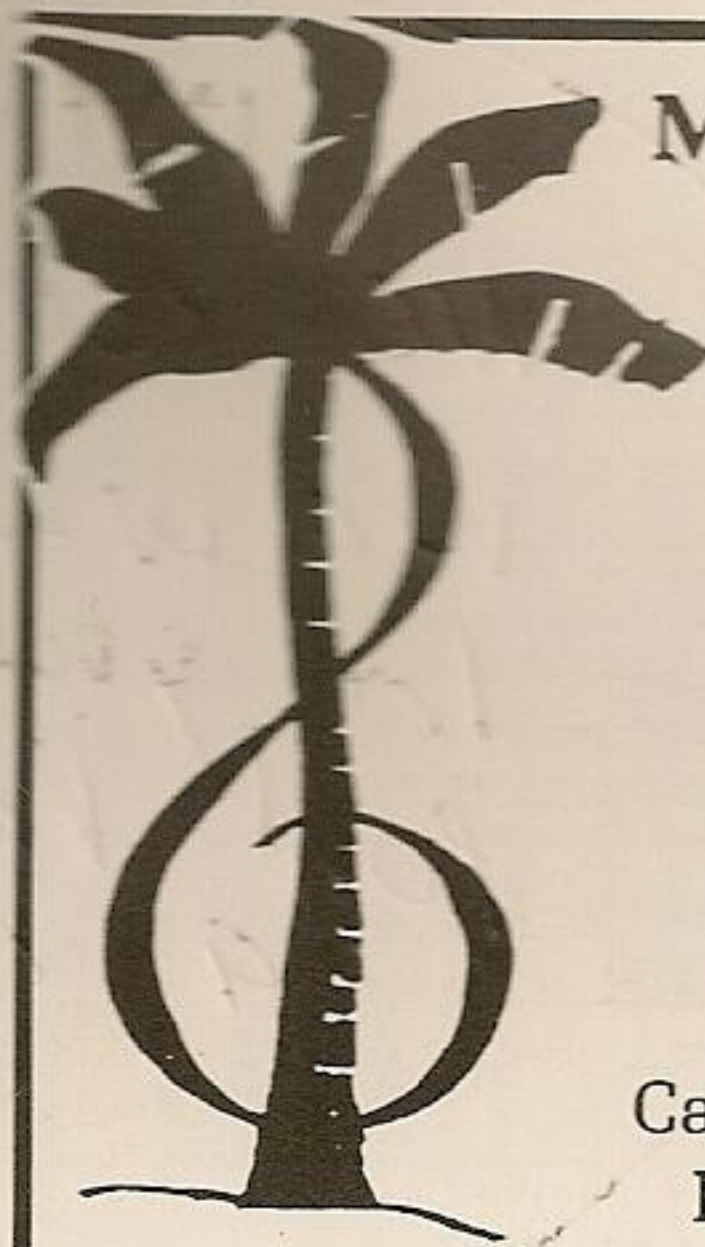
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# SOUND CHOICE

An Audio Evolution Network Publication

No. 1, Jan./Feb 1985

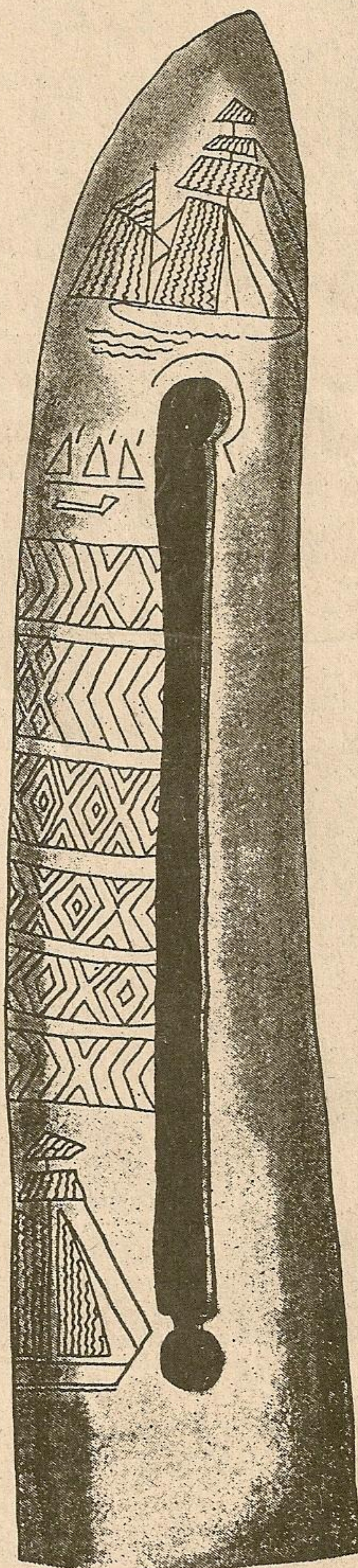
Staff: David Ciaffardini, Editor-In-Chief/optimist; William O. Hubby III, managing editor/pessimist. All writing in this issue was contributed by members and friends of the Audio Evolution Network.

P.O. Box 1251 • Ojai, CA 93023 U.S.A.

(805) 646-6814

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A Drum

On the cover: Musical notation from "Prelude to a One-Hit Symphony" by Dustin Wynde.



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# ANGRY

## Letters



### 'God-damn rip-off, god-damn half-ass magazine'

Dear SOUND CHOICE,

I do hope your record reviews will concentrate on cut-by-cut descriptions of the music, and that you will not get carried away with manifesting your own personalities in print. For example, OP said of "Journey to the Lord of Power" -- "the sacred music on this album is beyond description." Oh wow, I thought. But 80 percent of that album is men chanting with no musical accompaniment. God-damn rip-off, god-damn half-ass magazine.

Any ex-high school newspaper jerk can get off publishing his or her own personal reactions to a piece of music and inserting their own half-baked "philosophy" into the deal.

Save that for the end. We want to know: what kind of instruments; what kind of rhythms; is it flippant, serious, tragic, angry, religious, etc.; comparisons to similar groups; many lyric quotes, whenever possible, and sound quality.

All this on a cut-by-cut basis, because so many albums are one hit rip-offs.

Thank you for hearing me out,  
Pete Schenck

### 'Now for the gripes'

Dear David & Co.,

Hello. Many thanks for the information for distributing SOUND CHOICE. It all looks good but we have to discuss a few things first. Ready for a fair exchange of ideas, opinions and views? I'm going to be very frank.

First, a little background on CAUSE AND EFFECT. CAUSE AND EFFECT is an international mail-order distribution service carrying cassette-only (NO VINYL) releases by independent recording artists from all over the world. We have nothing against records, we just feel there are enough distributors dealing with them and that there is a sore lack of good distribution for indie cassettes. We feel that the time of the

cassette has come -- its strengths being its portability and low cost, making it easy for the individual to produce them in his home (truly "cottage industry").

Now for the gripes. It seems that a hell of a lot of people have a prejudice against cassettes. They have some kind of idiotic idea that cassettes (and cassette music) are a second-class music/art form. And unfortunately it seems that OP Magazine itself was guilty of this, especially toward the end. The listings in CASTANETS were nothing short of pathetic. Ingels & Co. found no problem in summing up a cassette in one very short sentence or fragment -- while in the back of the mag vinyl releases received actual reviews, some many sentences long. I think this all stems from most people's attitude that if you put out a record "you've made it." But if you're putting music out on cassette "you haven't made it and by God you really won't have made it until you get a record out!" Which of course is BULLSHIT. So how Ingels could receive a cassette from someone who had sweated and slaved and bled and cried to make that music and somehow miraculously sum the whole thing up with a phrase like "Art rock-noise," or something as trite and superficial as that?

So now we come to SOUND CHOICE Magazine, which is the immediate, sponsored, encouraged offspring of OP [Encouraged, yes; sponsored, no. -DC] Knowing our attitude toward the whole question of cassettes what makes you think we'd want to take part in it? I seriously even doubt I'll subscribe let alone distribute it. Unless you can assure me that cassettes will not be treated like "second-class citizens" in your independent music coverage, forget it. I'm sure you'll do a great job of covering all the indie news and happenings, but we certainly will not support any publication that furthers the ridiculous attitudes toward cassettes that OP showed. We want to see REVIEWS, not just little listings or mentions of cassette releases sent to you.

On to other problems. I really am disappointed to find that you will be continuing the ludicrous habit of having letters for each issue. This has to be the most insipid idea I have ever run across in all my time of working in the indie music scene. I understand

that this method is employed to lend structure to an endeavor which otherwise would have none, but I think I'm (and everybody is) a little past 3rd Grade. I no longer have to have things structured for me -- I am an independent thinker and create my own organization and structure, thank you. And I'm most certain you can do the same for yourself. I release cassettes as part of the group Viscera -- am I gonna have to wait til the fucking "V" issue of SOUND CHOICE, before I can get an article in about our activities? Oh well, there's some consolation -- I'll only have to wait until the 3rd issue to get an article in on CAUSE AND EFFECT and our (we believe) vital work.

Look, we're as dedicated to independent music as anybody else. If not, why would I take the time to write this letter? And I'm a slow hunt-and-peck typist too, ho ho. And we're really very nice people, just concerned. All I want from you are some honest, level-headed answers -- a smooth, fair exchange of ideas. I really do hope we can work something out, no shit, but we must stand up for what we believe. If you want, please print this letter in your first issue's letter section.

Please take care of yourself and may we wish you the very best of success with SOUND CHOICE. Write soon...

Sincerely yours,

Hal McGee  
CAUSE AND EFFECT  
5015 1/2 N. Winthrop  
Indianapolis, IN 46205  
U.S.A.

### In theory I support you...but...

### Why are you doing this?

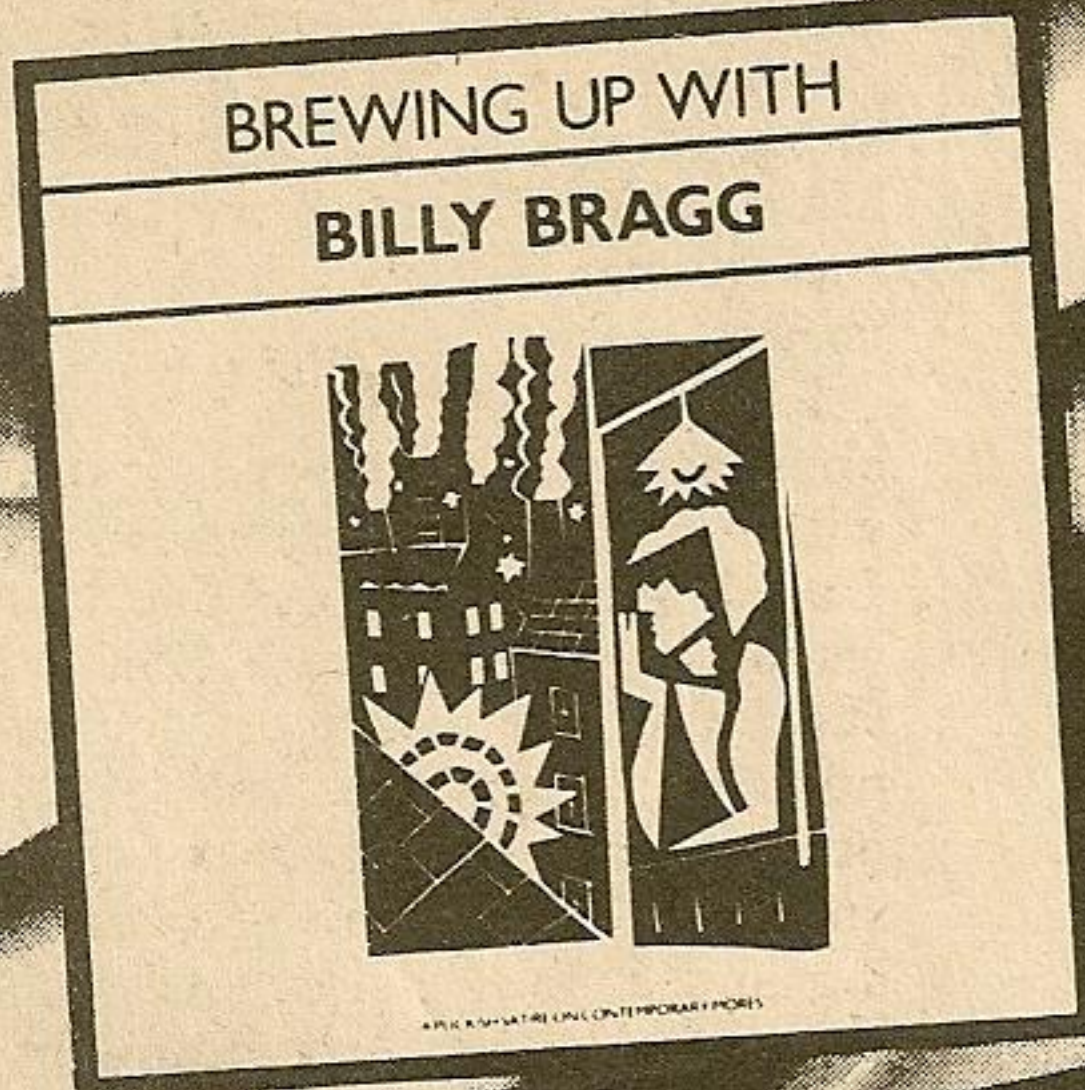
Dear Folks:

Thank you for sending me information on Sound Choice and the Audio Evolution Network. Let me say that in theory I support what you are doing, because organizations like yours are very important. But right now I am choosing not to subscribe.

The basic reason is because you are adopting the A-Z format. I find this very limiting

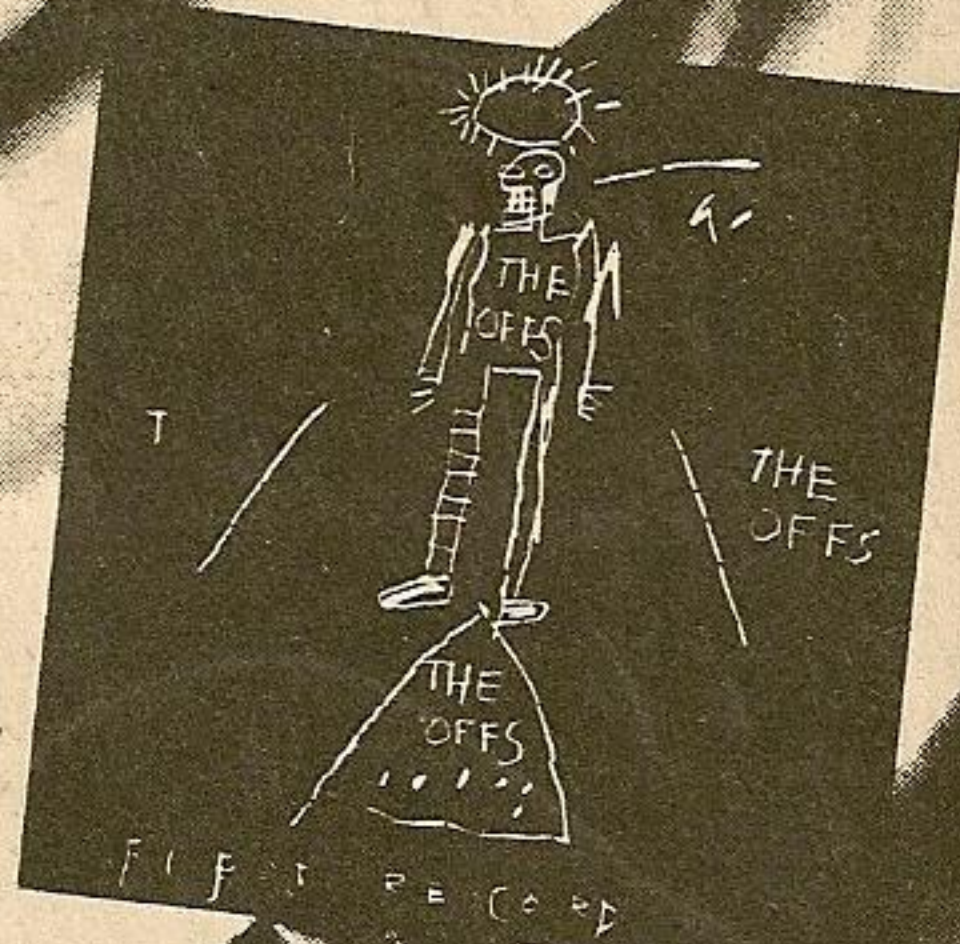


WATCH FOR BILLY BRAGG ON MTV'S "LONDON CALLING" XMAS EVE!!



CD027 Billy Bragg BREWING UP WITH LP

BILLY BRAGG:  
"One man Clash with a heart of gold."  
Billy Black, NME



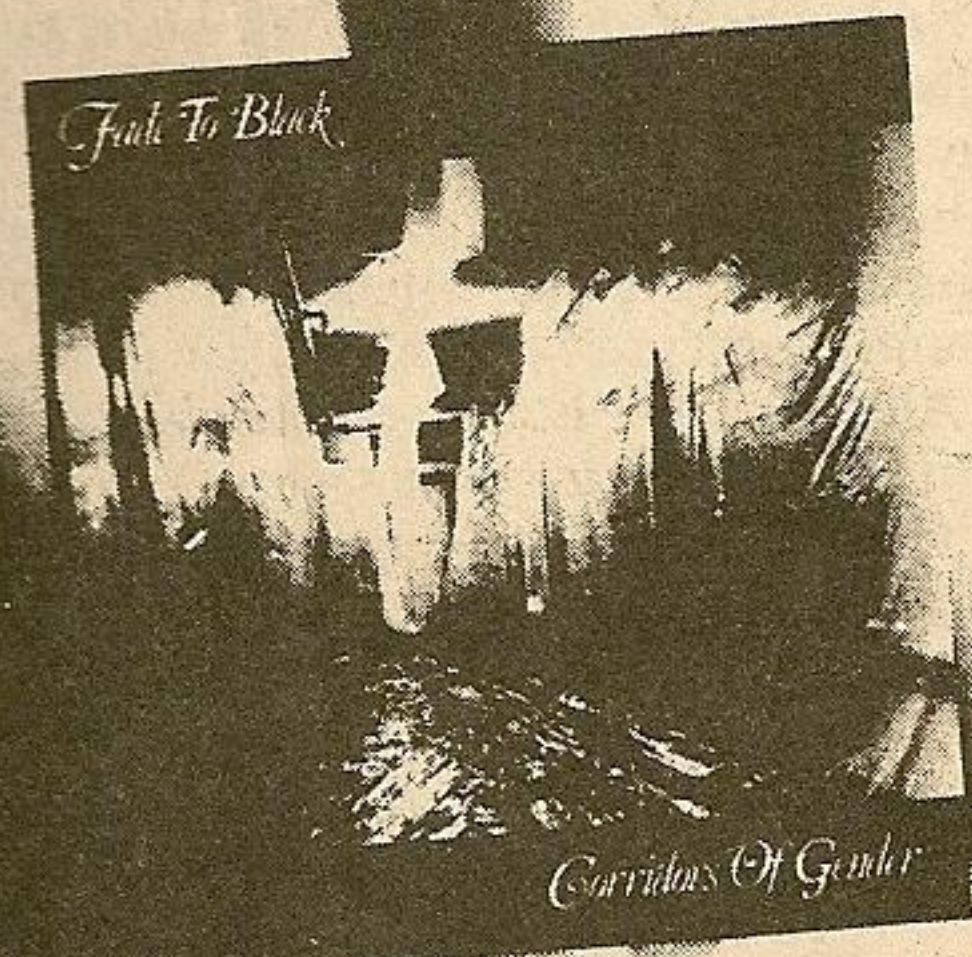
CD025 The Offspring THE OFFSPRING LP

OFFSPRING:  
"The Offspring can pull off a totally involving dance panic."  
Glenn O'Brien, Interview



CD024 Norman Salant SAX TALK LP

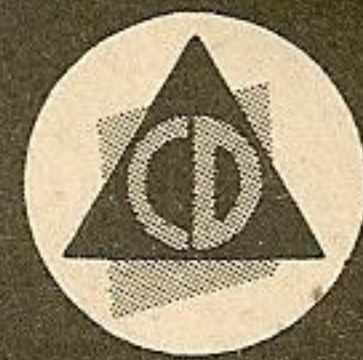
N. SALANT:  
"Salant sublimates good pop music of the past 20 years and marks out new territory."  
Robert Lauriston, Artbeat



CD026 Fade To Black CORRIDORS OF GENDER EP

FADE TO BLACK:  
"(This death rock band) is still the best part of an otherwise lifeless scene."  
Jonny Whiteside, Boston Rock

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on the scope of your coverage, and was one of my main problems with OP. I didn't want to read about the Velvet Monkeys (a band I very much like) just because it happened to be in the "V" issue of OP.

Why are you doing this? Why copy OP's bad habits? Why not strike out on something new?

I know you are busy organizing AEN right now, but if you could take time out and write back it would be greatly appreciated. If you can give me some sound reasoning that I am over-looking with regard to this format, I'll probably subscribe.

Also, I hope your in-house record reviewers do not continue in the OP tradition of giving favorable reviews to all hardcore, both cliché and good, and panning most pop music made by white males. I think the coverage of women and minority artists is very important, but this was somewhat overdone by OP. I sometimes thought that OP's in-house reviewers were about 16 years old (especially with regard to hardcore), but some of them must have been over 21.

Thank you very much, and please don't take these remarks as anything other than constructive criticism. I wish you much luck and success with this project and will be telling my friends about AEN.

Sincerely,  
Stace England  
534 North St. #4  
Murphysboro, IL 62966  
U.S.A.



Oh, boy. We haven't even put an issue out and we already have fire and brimstone brewing in our letters section. That's great. It gets us thinking, keeps us on our toes. As for the alphabet theme, there is no strict policy. We use it as a prioritizing tool. Our primary concern when selecting articles is the education and entertainment value of the piece. Does it state its case well? A secondary concern is how it fits in with the rest of the articles in an issue. Are there too many articles that are similar or too many about the same style of music? When we come to a point where we only have room in a particular section for one more article, and we have two of equal merit after the primary and secondary criteria have been judged, we give priority to articles with the appropriate Alphabet theme letter (A for first issue, B for second issue, and so on.) Sounds pretty silly doesn't it. Well, our readers nevertheless seemed primed for it. The A articles came right in, almost like the writers expected Op magazine to continue past the Z issue and start the alphabet over. Our biggest problem is lack of pages and manpower. To be an all-types-of-music magazine and be anywhere near comprehensive would require at least 150 pages, a goal we're aiming for. But it takes time. About the reviews. Guidelines for reviewing cassettes and records are identical. We will generally not separate the two in our main review section. About review quality: After we send out a recording to a reviewer, it is theirs to keep providing they return a review of it by deadline. When we get the review back we can't judge whether the review was appropriate for the recording. When we do come across what seems to be an inadequate review, we usually print it figuring it is better that the recording be mentioned than not at all. As far as other publications are concerned, we believe in having a cooperative attitude. For the reader, the more publications the better. We exchange subscriptions with Option and many other magazines. We hope to trade ads with Option in the future but they want to see this first issue before they commit to anything. As far as the content of Sound Choice goes, we are at the mercy of our readers. We provide the canvas, it is up to the readers to paint the picture. The pressmen are waiting for this page. Stay tuned for the next installment.—David Ciaffardini.

## Audiodrama anyone?

Oh, hi, Ojai!

Sounds good. Here's my under-the-wire subscription. No anchovies, Please.

Two things prompt me to write a letter rather than simply fill in the form (well, three: I detest forms).

I noticed the extent of your aggressive approach in filling the pages of the last OP with notices of your impending publication. I applaud your energy, but I hope that it wasn't an attempt to head Options off at the Pass. There is room for at least two publications in this corner of the universe, provided they operate in the LMN/OP spirit of honesty and cooperation. Bickering and commercial aggression could well rip apart the network community which is the primary legacy of OP. With time, your two magazines will probably find their divergent specialties of viewpoint and interest, and complement each other nicely. Nuff said?

There's an entire field of audio experience not listed in your prospectus... audiodrama. I'm not talking about badly dubbed cassettes of Fibber McGee & Molly; we've got SPERDVAC for the old stuff. I'm talking about the stuff that's happening right now. ZBS Media is just the tip of the iceberg, and they've been doing stuff for over a decade (Ruby, Fourth Tower of Inverness, Moon Over Morocco, The Incredible Adventures of Jack Flanders, and now The Cabinet of Dr. Fritz, named after the dummy-head with which they're doing 3-D sound)...

We're right at the beginning of what I foresee as potentially a massive resurgence in audiodrama activity, with only a fraction of the total output ever getting onto the NPR satellite distribution feed. They all want some financial return on their efforts, most of them are nonprofit by definition, the rest by default, and they all offer cassettes. Not everybody in the country has a clear pickup of KCRW FM. Reviews of submissions of audiodrama, and a published call for same, are in order. The public (published) linkage of New Music and New Audiodrama will apprise each audience of the other's existence, benefiting both.

Now, the questions...

I am a presently inactive singer/songwriter/guitarist (under another name). Hopefully, within a year I can start sending out tapes myself; I've got a Fostex X-15 and I'm building equipment to complement it. 2 each, turntables and conventional stereo cassette decks. No open-reel right now, but I have plans. Four guitars, one flute, two recorders. Big wow. I'm writing this in WordStar on an Ampro Little Board. Sorry about the print quality; next scheduled major purchase is a pretty (letter-quality dot matrix or a daisy-wheel) printer, but that's a few paychecks away.

No modem yet, but maybe within a few days I'll have at least a little 300 baud unit. In the meantime, I can read Osborne, Kaypro, Morrow and IBM-PC formatted 5¼" diskettes (actually almost anything it's 48tpi and soft-sectored).

## Dumb, dumber, dumbest

Dear Dave:

I hope each of you guys (you and OP-TIONS) either prints this letter or makes some sort of statement, so we can get this dirty laundry out where everyone can smell it.

As many of the readers of these mags will know. Both of you claim to be the "son of OP" magazine. Both of you are following the OP 1 letter per issue formula. Both advertised in the last issue of OP. Both solicited help from OP connected people. (That includes me, though some people might not like to admit it.) I'm going to try to write something for both magazines, until I see which is the good one and which one bites.

BUT why those stupid letters again? I thought it was DUMB when OP did it. It was DUMBER to have a follow-up magazine do it and it's DUMBEST when BOTH follow-up magazines do it. There are plenty of other ways of organizing a magazine. If you want to give each issue a focus you can do it by: Geographic Region, Musical Style, Number of People (i.e. solo artists issue, duet issue, trio issue etc.), music themes (love, hate, sex, politics, etc.), there are hundreds of others. I think this alphabet thing smacks a bit too much of Junior trying to wear daddy's clothes. It's not too late to change your mind(s) on this. I hope at least one of you guys does that.

There is certainly room for two new music magazines. I just hope each one develops its own personality and style, rather than try to compete for the privilege of being the most imitative.

Good luck,  
Mykel Board



If you need writers, I'll happily comment on just about anything I hear, but I'll warn you, I'm highly opinionated. I usually just don't get into thrash music; I need to hear stuff that's creative.

Enough for now. 73 es GL to all. Here's my \$24 for two years.  
C. R. Bryan III WB1HKU/6  
Canoga Park, California, U.S.A.

## Trousers can wait

Hi David,

How are you? Let me, please, to introduce myself: my name is Eduardo Hernandez and I live in Guadalajara (Mexico).

I was a subscriber of OP Magazine since the "F" issue (even though I obtained the first 5 issues as back issues) and I think that the work of John Foster and all the staff of OP was really GREAT. I was really sad because the demise of OP after the "Z" issue, but I understand that John and all deserve some vacations, they made their work very well.

The day 15th October I received your invitation to subscribe to SOUND CHOICE and after I read it, I was happy because the work of OP will be continued by you. That was great news, but at that time my economic situation was (and still is) a little hard. So, I decided to send the money for my subscription after a while. I needed (and still need) a new pair of shoes, and some trousers (most of my trousers have patches).

But the day 29th October I received the last issue of OP, and read again in the pages of OP your invitation to subscribe to SOUND CHOICE. Then I decided to send the money for my subscription. The trousers and the new pair of shoes can wait....

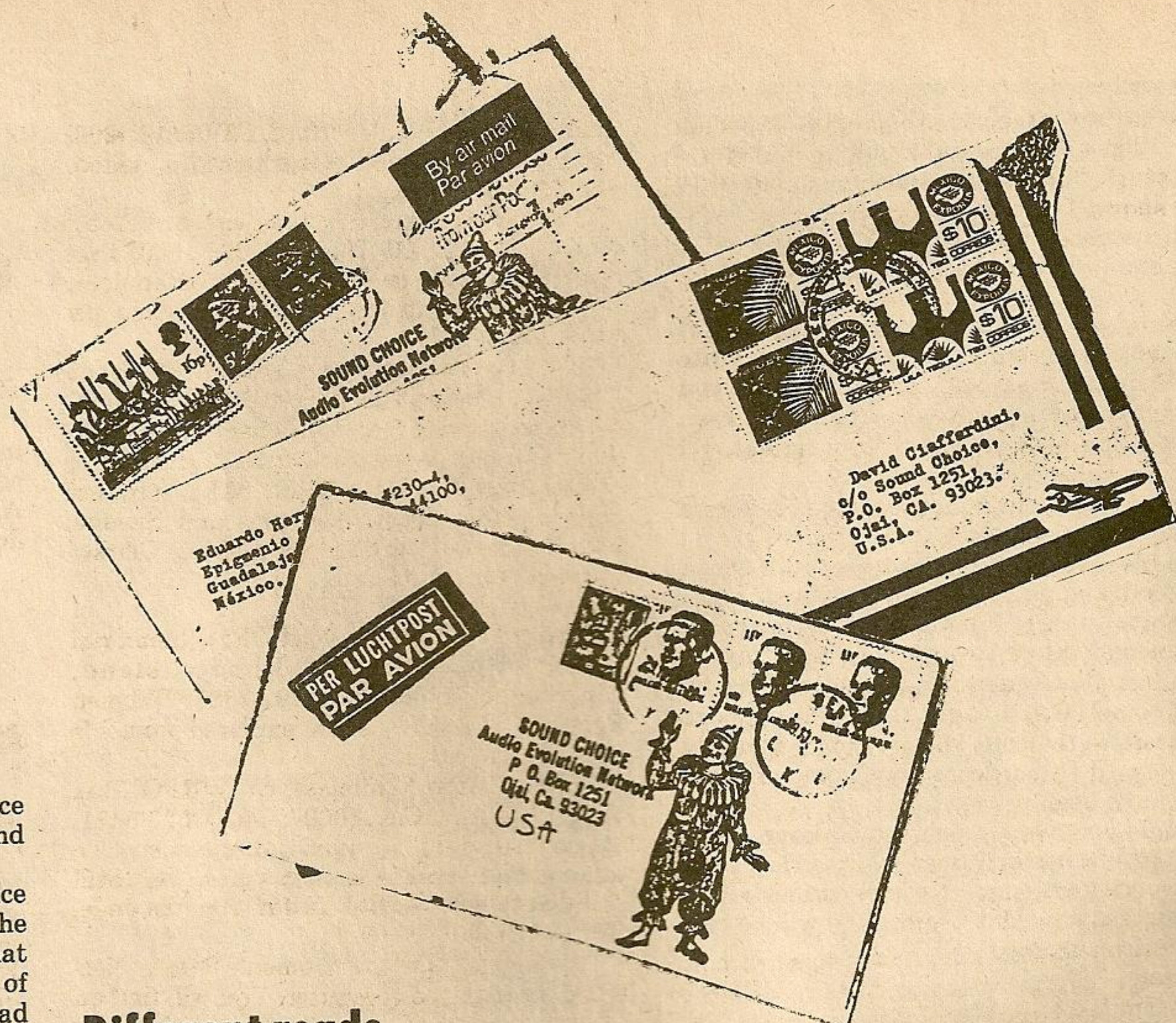
But I have a little problem, David; the Mexican banks don't sell foreign currency in bank draft or Money Orders (the Mexican peso is devaluating 13 cents daily), so I bought 40 dollars (\$20 for SOUND CHOICE and \$20 for OPTion in the black market at a very HIGH price. That was the only way to obtain the money for my subscription to your magazine, therefore, I am sending to you \$20 (in cash), hoping that will arrive in your hands without any problem.

I hope that these \$20 will cover the cost of my subscription to SOUND CHOICE by FIRST-CLASS MAIL.

David, I would like to know when you receive the 20 bucks, so please, drop me a line as soon as you receive them. Thanks a lot, David, and my best wishes to Audio Evolution Network and to SOUND CHOICE.

P.S. David, I would like to know if I can send to SOUND CHOICE records from Mexican musicians and groups for reviewing. Thanks and good luck.

Sincerely,  
Eduardo Hernandez  
Epigmenio Gonzalez #230-4  
Guadalajara, Jalisco 44100  
Mexico



## Different roads

Hello,

This is on behalf of Reseau Phallus 3 that I'm writing to you. Reseau Phallus 3 is a French organization that wants to promote underground, parallel, industrial, bizarre music. To reach this point we have taken different roads.

First, we have created a label with three emotional groups called "Sous plis discret," "Otto kill," and "Les trois Phallus." Les trois Phallus makes sound distortion, noise with tribal rhythm. Sous plis discret is involved in a more residential project and Otto kill prefers a dark atmosphere. Each of them will produce a K7 before the end of the year on R3P.

Second, we want to distribute the best underground world product. On our list we have already K7 or records from Insane, Selektion, Solbsmordorganisation, Illusion product, Merzbow... We want to extend this aspect of our activities in distributing other labels.

Third, we release two emissions on a radio called Bellevue, Monday from 22h30 to 0h00 and Sunday from 18h00 to 20h00. We promote all the labels we're in contact with, especially the ones we distribute and we release every week a review of the fanzine scene.

I write to you to know if it is possible to get an announcement on our current activities in your fanzine. As it is our first contact, I send you two IRC. I hope it will be sufficient to pay for one release of your fanzine. If you're intereted I will send you our catalog and first K7 in the near future. If you've no distributor in France, we can certainly do something for you. In any case, write to us.  
Historically yours,  
Patrice Fort  
BP 4464  
69241 Lyon CEDEX04  
France

## Speaking of video

To SOUND CHOICE:

Being the first issue of SOUND CHOICE and the first month of 1985, I feel it's time I become a more active part of the AUDIO EVOLUTION NETWORK by sharing what I do with SOUND CHOICE readers in hopes that it will expand the boundaries implied when one speaks of "audio evolution." I'm speaking of VIDEO.

Let's fact it, music video is a fact of life now, and has to be viewed as an exciting way of experiencing sound and vision. Be it documentary or conceptual music video, the marriage of sign and sound gives us an insight into the music makers that was unavailable before video.

From the sophistication of home video recording outfits at affordable prices, to the availability of professional video production facilities, anybody interested has the chance to experiment, putting visuals to their audio efforts.

The next link in the chain is to find ways of showing these videos to interested audiences. Broadcast television and MTV-type shows are out for the most part, while cable television, rental and sales for home use, and clubs with video screens are in. Each of these avenues are hungry for videos that yu can make.

I produce a public access television show in New York called REAL GEORGE's BACKROOM. The show has evolved over the past three years into a half-hour program produced monthly, featuring original music and art videos from around the country as well as pieces I produce locally.



I find my deepest satisfaction is producing this show for cablecasting but I also realize that by restructuring the material in the shows I can come up with many other types of video projects that will be exciting for clubs or rental (or sale) for home use.

I hope that video makers will team up with musicians and come with me into the new era of music videos. One that is not based around MTV. Low-budget conceptual pieces or even one-camera documentary pieces of local bands are interesting to many people around the country.

Let's create and begin networking these videos.

For my part, I would like to encourage you to send copies to me for inclusion in future episodes of REAL GEORGE'S BACKROOM. Contributors can receive copies of the show they are included in.

As more videos are made and collected here, plans will be drawn to make these videos available to the masses.

To send videos or for more information and a free copy of my monthly newsletter, THE BACKROOM BUZZ, send to: REAL GEORGE, P.O. Box 724, C.P., NY 12065 or call (518) 465-9690.

I hope this letter stimulates those with an interest in music videos to write to SOUND CHOICE and continue this dialogue. The more we know of each other, the more we can be an active part of the evolution.

REAL GEORGE  
George Guarino  
P.O. Box 724  
C.P., NY 12065  
U.S.A.

## Women's media

To SOUND CHOICE,

In response to your letter sent to KXCI, I am writing to inform you of women who have independently produced their own music, films, and videos. This is a short list but you may buy a book called "The Index Directory of Women's Media" which comes out every five years, published by the Women's Institute for Freedom of the Press, 3306 Ross Place, N.W., Washington, DC 20008; (202) 966-7783.

Here in Tucson we have the Tucson Women's Cable Consortium which can be reached through the Tucson Women's Commission (602) 624-8318; Box 27210, Tucson, AZ 85726.

### MUSIC

1) Ladyslipper, Inc., P.O. Box 3124, Durham, N.C. 27705; (919) 596-0717. Retail, wholesale distributors of women's music, recordings.

2) Olivia Records, Inc., 4400 Market St., Oakland, CA 94608; (415) 655-0364. A national women's recording company.

3) Redwood Records, P.O. Box 996, Ukiah, CA 95498; (707) 462-3589. Production, management company for Holly Near, independent recording and distribution company. Releases 5 LPs of Holly, 1 by Sweet Honey in the Rock, 1 by Woody Simmons, 1 by ALIVE! Mail order.

### VIDEO

1) Eggplant Media Productions, Inc., Dottie

Shami, P.O. 14001, Hartford, CT 06114; (203) 233-8756. Multimedia work; radio, video, photography, slides.

2) Video Women, 595 Broadway, 3rd Floor, New York, NY 10012; (212) 226-1630. Produce documentaries of women's conferences, make independent documentaries on women's issues.

3) Women's Interact Center, 549 West 52nd St., New York, NY 10019. Invitational video workshops: 3 days intensive video production workshops for writers, directors, choreographers, filmmakers. W.I.C. productions include recent "Tongues and Savage Love" directed for TV by Shirley Clarke. Contact Veronia Geist.

### RADIO

1) Airwave Women, WRIV-FM, Memorial Union, University of Rhode Island, Kingston, RI 02881; (401) 792-2381. "Women Face the Music" -- show explores women's perspective, culture.

2) Radio Free Feminists, c/o WRFG, Box 5332, Atlanta, GA 30307; (404) 523-3471. "Women Forum" -- music, discussion; "To Change Her Mind" -- women's literature; "Still Ain't Satisfied" -- Alas Taffar, Bavaba Joye, Chris Carroll.

I hope you join the Women's Media Network through the computer. You will find an infinite amount of contacts. I am Southwest Coordinator for this network. The cost is \$20. Return the completed form to us.

Thank you for your interest in women's productions. I hope this will get you started. Edwina Young  
T.W.A.

## Raves for 'Rubber Duckie'

Dear Mr. Ciaffardini:

Jeffrey Moss, the composer and lyricist, received critical raves for his songs in "The Muppets Take Manhattan." As I'm sure you know, Jeffrey is no stranger to such praise, and ever since his first hit, "Rubber Duckie," he has been getting a lot of it, including four Emmys, four Grammys and two Gold Records.

While Jeff is best known for his work with the Muppets, he has also composed for the more sedate. His musical production, "Double Feature," was performed at the Long Wharf in New Haven and at St. Peter's Church Theater in New York. His play, "Sweetness," was staged at La Mama ETC, and the text and music score he wrote for dance was choreographed by Twyla Tharp and performed by her company.

Recently, Jeff finished work on the upcoming Sesame Street movie, which will be released in the Spring. That makes two major film releases in less than one year.

I am enclosing some background information for you, and would be happy to set up a telephone interview for you. I think you would find Jeffrey a most worthy subject for SOUND CHOICE.

Wishing you the best of luck with your new venture, I am

Sincerely,  
Mark Kaminsky  
Barbara J. Hendra Associates, Inc.  
Empire State Building, Suite 1101  
350 Fifth Avenue  
New York, NY 10118  
U.S.A.

## Braindamaged, huh?

Hi David -

You might want to save interview w/ me until 2nd issue -- by then I'll be out of the country!

All best,  
John Foster

## Mexican Independents

Hi, David!:

Above all, thanks, many THANKS for your kind letter and your very generous gesture. I received your letter and the money order yesterday. I am glad to be an Audio Evolution Network member, and I will try to do my best effort for Sound Choice and the independent music (especially the independent music of Mexico).

With the money you sent me (the 40 dollars) I will buy records of Mexican groups and musicians, and I'll send them to Sound Choice for review. In the future, I'll send more recordings to Sound Choice, just give me a little time.

And, please, David, don't send me more money (in fact, I am a little ashamed, my intention was not to cause pity). I promise you that I'll send to Sound Choice recordings and information of the independent Mexican music.

I will try to write something about the independent Mexican music scene. With regard to be a Sound Choice Reviewer, I am afraid that I will deny the proposition, because I don't have the talent to be a good reviewer. But I'll give xerox copies of the "Sound Choice Writer Guidelines" and the "Sound Choice Reviewer Guidelines" to the most people that I know who may be interested. I can write a sporadic article or review of Mexican music.

Well, David, that's all for the moment. In some days more you will receive various Mexican records. And I promise you that when my subscription ends, I'll send you enough money to renew it, but this time without complaints. Thanks a lot, and my best wishes for Sound Choice.

I had no problems in cashing the money order. I went to a foreign exchange office and they gave me 200 pesos for each dollar (8000 pesos in total). Enough money to buy 5 or 6 Mexican LPs. The Mexican banks and the foreign exchange offices only cash the money orders in Mexican pesos.

P.S. David, it is great to know that the work of John Foster and Op Magazine will not die. Some days ago I sent also 20 bucks to my subscription to Option. David, the Sound Choice work will also ends with "Z" issue? Thanks for ALL David, and, please, drop me a line (if you can) when you receive the records.

Sincerely  
Eduardo Hernandez



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Throttle Magazine

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Steve Vaughan  
The Beat Magazine

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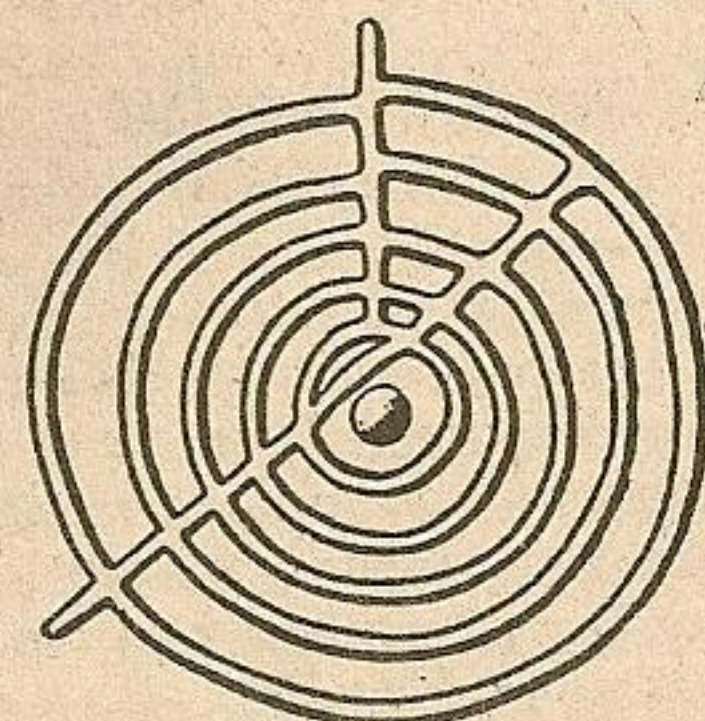
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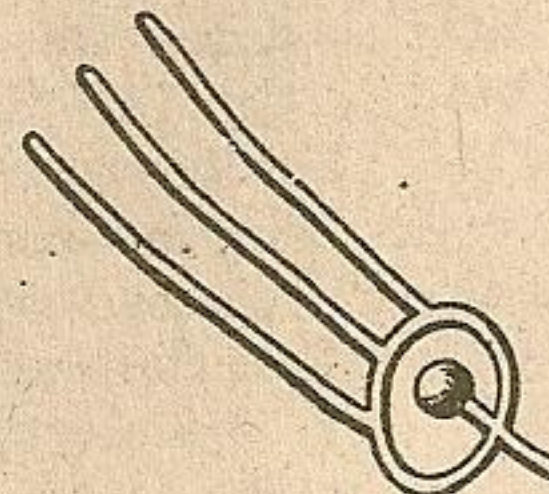
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by trumpeter Lesli Dalaba and a three-  
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vid Linton, Mark Miller, and Charles K.  
Noyes.

On the album Sharp sings, and plays  
guitar, bass, saxophones, clarinets, bass  
"tubinet" (a bass clarinet with a tuba  
mouthpiece), and trombone. His private  
comments on the music indicate an over-  
flowing toolbox of composers' and per-  
formers' techniques: Fibonacci numbers,  
just intonation, overtones, circular  
breathing, polyphonic solo lines, inter-  
locking melody, Inuit-inspired throat  
singing, feedback, palindromes, and  
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# Contacts & Sources

About "Contacts and Sources": We plan to expand this section in future issues. We would have been more comprehensive this time but our deadline arrived too soon. In the future we plan to give listing priority to Audio Evolution Network members. This will help us with quality control. We assume that the people and projects we mention here are sincere, honest and doing something worthwhile. Audio Evolution Network members, who through their experience learn otherwise, should let us know in writing so we can pass the word on.

## CONSIDER SENDING YOUR RECORDINGS TO:

**Mark Murrell** of Ann Arbor. Murrell seeks "unusual" recordings for possible inclusion on his weekly "Special Ed" radio show on WCBN-FM 88.3 in Ann Arbor where over the air he puts together impromptu sound assemblages using fretless bass, TV, tape, turntables, found voices and sounds, special effects devices, etc. He also uses the same methods to create cassette compilations which he sells and trades under the label Silent, But Deadly. Murrell is also a graphic artist and hand-painted 500 envelopes that enclosed many Sound Choice subscribers' Jan./Feb. issues. (Sound Choice apologies to those subscribers who through luck of the draw, missed out.) Contact him via Silent, But Deadly, P.O. Box 77B, Ann Arbor, MI 48107 USA.

**Mark Lane** publishes "On-Slaughter," a quarterly cassettezine. Each issue contains a lengthy compilation cassette of recordings he has obtained through correspondence with underground musicians in Europe and North America. I find the cuts on On-Slaughter cassettes to always be mind-expanding, often dark toned and electronically oriented and often immediately appealing. Also included with each issue is a very sharp, half-size magazine with information about musicians on the cassette, along with reviews of other publications and recordings. Lane is also a recording artist, composer and multi-instrumentalist. I had a chance to hear a studio outtake of one of Lane's most recent songs "Cartel Danse" a very powerful and passionate minimalist psychodrama with a concert hall expansiveness you can dance to. Some fantastic guitar tracks included. The recording will be part of Lane's upcoming record 1 album to be released March 1985 on a Dutch label. Contact Lane and On-Slaughter via Idiosyncratics, 832 Empire Ave., Ventura, CA 93003, U.S.A. -- David Ciaffardini.

**Larry Polansky**, P.O. Box 9911, Oakland, CA 94613, USA. Larry, along with Jody Diamond, who are both a part of the Center for Contemporary music at Mills College, host a four-times-a-year avant garde music show on KPFA in Berkely, CA. They are interested in "art music, primarily chamber music, electronic music, and music by composers in which experimentation takes place in the fusion of cultural styles."

"Spek 3," 1341 Williamson, Madison WI 53703, USA, is seeking "30 second sound spots" on cassette (dolby) for inclusion on an eight-minute flexi-disc to be included with Spek, an irregularly released publication about new music and performance art. Deadline is "early 1985."

## PROJECTS

**Improvisor's Network** -- New York, c/o Sue Ann Harkey, P.O. Box 2026, Madison Square Station, NYC 10159 USA; or call (212) 260-5664. The goal of this group is "To provide a forum for the exchange of information helpful to the improvising musician." This is accomplished by providing (for \$4.50 a year) a monthly newsletter of New York improvisational events and venues; a yearly magazine, and artist listings in a directory that is available for an additional \$1.



**Gordon Polatnick** has created Music Swap Network, Inc. in which, participating radio stations that pay \$50 to Music Swap Network assemble "local music packages" that represent the sounds of their city and with the coordinating efforts of Polatnick and company they trade them with member stations from other cities. I'm still not sure why a middle man is needed for this kind of thing but I'm sure Polatnick will address this issue if you contact him at One Fifth Ave., Suite 2B, New York, NY 10003, USA; (212) 505-0275.

**Music On-Line**, P.O. Box 14431, Chicago, IL 60614, USA; (312) 327-3996 is a computerized musician referral service. People with a musical talent for sale can, for a minimum of \$50 a year, be listed on a computer data base which others, seeking to hire such talent can tap into. So far the service focuses on the Chicago area but there are plans to expand nation-wide. Contact Andrea Meer.

**PAN**, also known as Performing Artists' Network of North America, offers entertainment information and services via computer hook-up. [If any Audio Evolution Network members have used this service we'd like to hear what they think of it. -- DC]. Contact PAN at P.O. Box 162, Skippack, PA 19474, USA; (215-489-4640).

**Women's Media Network**, P.O. Box 1164, Tampa, FL 33601, USA; (813) 884-3202, offers a "Media Skills Bank" in which a centrally accessible computer lists member's media and artistic related abilities and interests. A directory and newsletter are also available. Send SASE for more information.

**First the bad news:** Tracy Hunker, editor of TESTUBE fanzine, is curtailing publication of that thoughtful little independent music magazine. The good news is that he will be transferring his energy into expanding the Testube datafile, a semi-annual newspaper-size directory of contacts involved with creating the "new culture" which will include independent music contacts and much more. A proto-type of the directory was included in the last issue of Testube. It proved to be a very useful publication to have around this office. Plug into this project by writing TESTUBE, P.O. Box 89, Bascom, OH, 44809, USA.

**Pollution Control** works as a middleman helping recording artists and radio stations get independent recordings air-play. Independent recordings are sent to Pollution Control and the people there package them up with other independent recordings and send them to member stations who have a good track record of playing independents. Small fees are charged for this service. For more information contact Pollution Control at 1725 E. 115th St., Cleveland, OH 44106, USA; (216) 791-7286.

**Stichting Logos**, looks to be a great contact/service organization in Belgium. From "Logos-Blad," the organization's bi-lingual monthly publication we learn that Stichting Logos is "an international foundation that forms the hearth of all real new-music activity in Belgium and operates with almost no governmental subsidies. The Foundation organizes in its concert-studio in Gent, about 70 concerts every year, runs a small electronic music studio, a workshop for the construction of alternative musical instruments, both acoustic and electro-acoustic, organizes the international concerts for the permanent Logos-Duo, and runs a whole lot of educational activities with regard to new music and intermedia work. Besides all this, there also is a large information centre, where more than 5,000 recordings can be listened at, where many scores can be found, as well as information on international avant-garde music life, composers and organizations. e concentrate on commercially non-available material for our archives' Write to Stichting Logos, Kongostraat 35, 9000 Gent, Belgium.



# Contacts & Sources



## DISTRIBUTORS:

**North Country Record Distributors** which handles only jazz and blues music distributes more than 200 labels world-wide. Contact Larry Raye or Bob Rusch at Northcountry Distributors, Cadence Building, Redwood, NY, USA; phone (315) 287-2852.

**Bob Haddad** at Music of the World, P.O. Box 258, Brooklyn, NY 11209 USA; (212) 633-0699 is looking for books on world music to distribute. He is also accepting tapes of contemporary or traditional world music for release on his label.

**Randy Greif** at Swinging Axe Productions, P.O. Box 3741, Northridge, CA 91323, USA, is looking for tapes to release of experimental music, audio art and sound poetry.

## EVENTS

**Larry Polansky** and **David Rosenbloom** and the Mills College Center for Contemporary Music will be directing a series of seminars and workshops in "Formal Methods" this spring at Mills College in Oakland, CA. Past seminars and workshops have featured composers Charles Amirkhanian, David Behrman, George Lewis and Scot Gresham-Lancaster. For more information write to Seminar in Formal Methods, Mills College, Oakland, CA 94613, USA.

**Grant Rudolph** and **Terry Riley** will be leading an improvisation workshop in Mexico in February. See ad on inside front cover of this publication for more information.

## VIDEO, TV, etc.

**Mark Eberhage** and **R. Gavin** produce "Joy Farm," a half-hour of

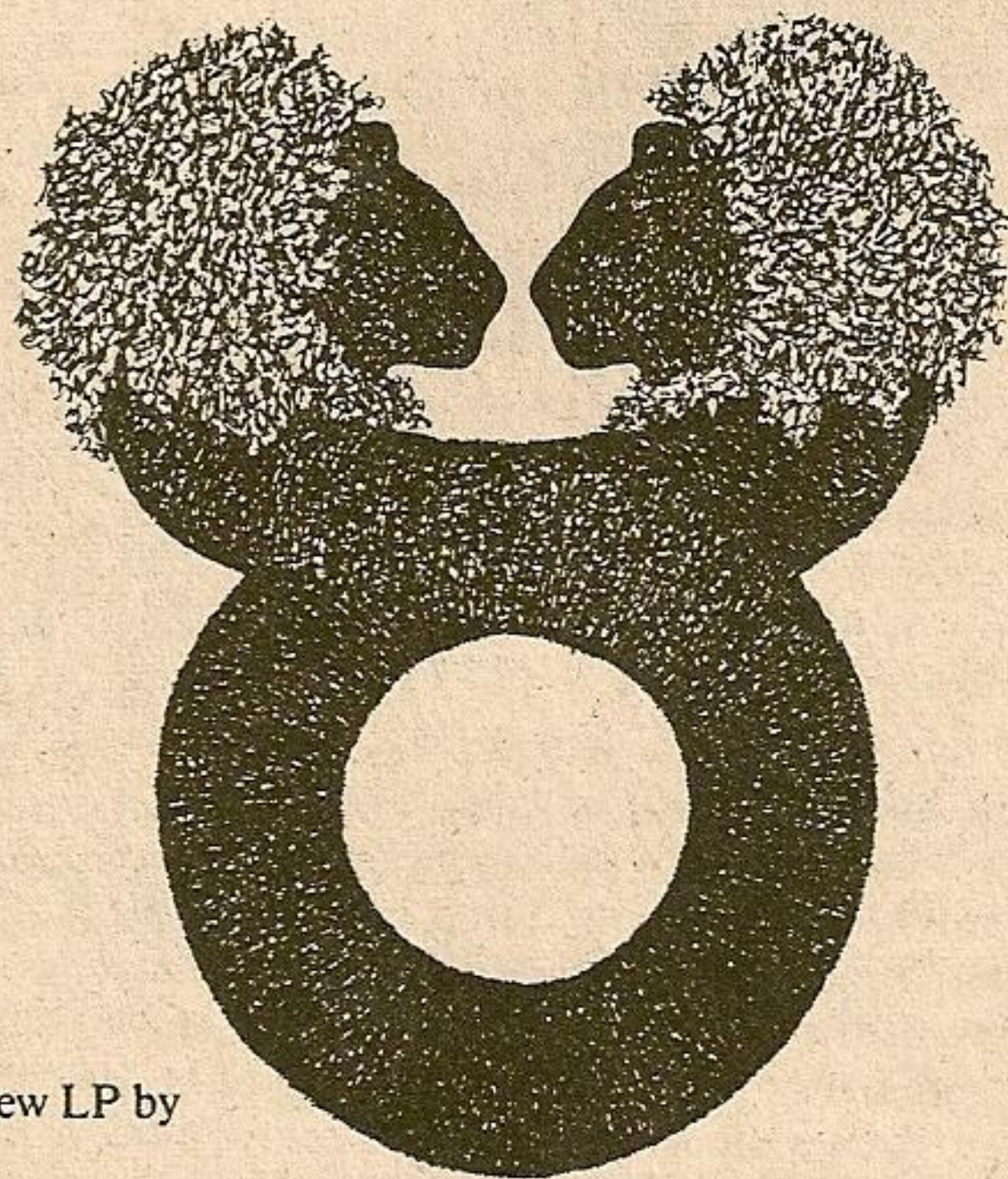
art and entertainment broadcast on ACKC TV-20 American Cablevision Kansas City. They are looking for "socially relevant music" videos for possible broadcast. Send submissions to Joy Farm, c/o ME tapes, 3826 McGee No. 2, Kansas City, MO 64111, USA.

**George Guarino** produces "Real George's Back Room", an independent music video cable TV program plugged into more than 100,000 homes in the Albany area of New York. He also shows videos at club 288 Lark in downtown Albany. He is seeking submissions of videos "with a free spirit, original music only, underground, imaginative, garage, fun, ambitious..." Send videos (3/4 or 1/2 vhs) and a brief paragraph about the musicians along with any press packages, photos, and recordings to Real George, P.O. Box 724, CP, NY 12065; or call (518) 465-9690.

**Scott Lewis** and his friend **Gary** bring bands into a New York non-profit television studio for live video tapings with audiences which becomes part of the "Scott and Gary Show" that can be seen on a fairly regular basis on public access TV stations in New York (Manhattan Cable and Group W), San Francisco (Viacom's ch. 25) and Boston (Boston Community Access Foundation.) Past broadcasts have featured the Butthole Surfers, R. Stevie Moore, 1/2 Japanese, and Curtiss A. If you are interested in being part of a show, either as audience or performer write to The Scott and Gary Show, c/o Scott Lewis, 1585 East 14 St., Brooklyn, NY 11230 USA.

**Alan Decotes** is looking for videos of music, comedy or other pieces of creativity to show on "Turn It Up," a cable video program currently being shown weekly in Ventura, California. Include a S.A.S.E. for returns. Write to True Luv Records and Tapes, P.O. Box 1871, Ventura, CA 93001, USA.

## KING OF THE WORLD



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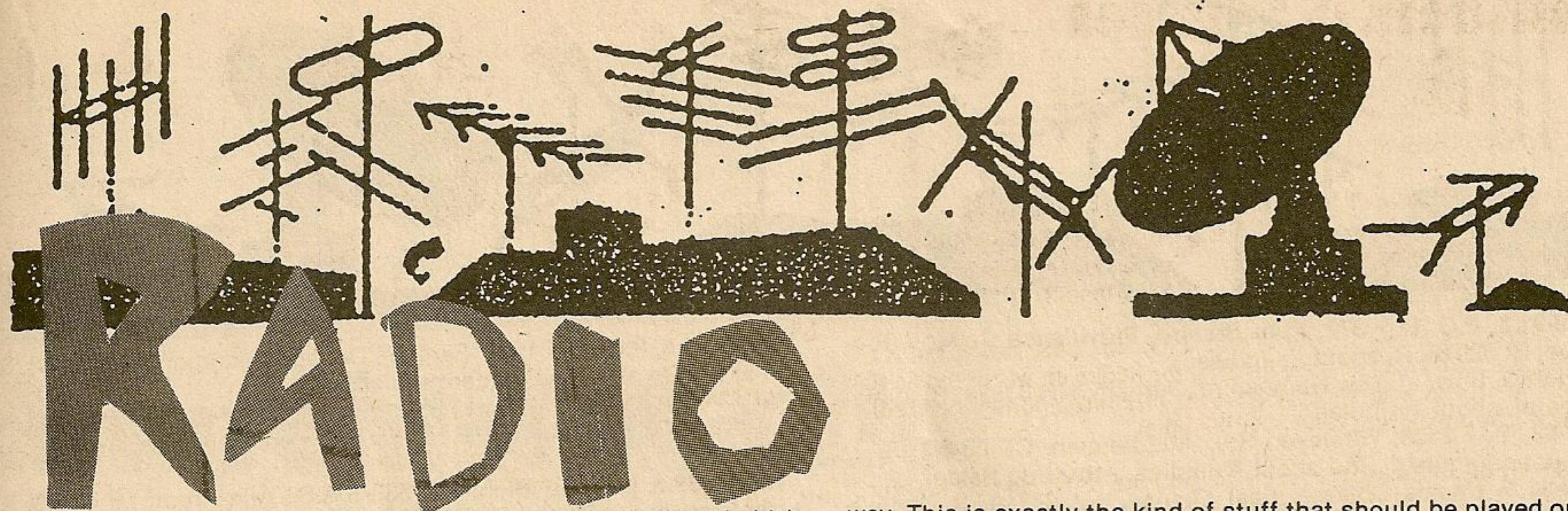
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This is in no way a comprehensive list of radio stations (probably worth getting in contact with, but it's a start. In fact, there are many independent-oriented radio stations not listed who have on their staff active members of the Audio Evolution Network. However, we only listed those stations from which we received a program guide or a playlist, an informative letter or some other evidence about the station's programming. We heartily encourage radio programmers to get in contact with us and tell us about their stations. But be sure to include the basic information -- we received several station playlists without the station's address on them. In the future only those stations who keep us up to date about what they're doing will be listed.

Also, believe it or not, this is supposed to be an international list. We know there are a lot of excellent stations beyond the U.S. borders but we need detailed information. So, all of you non-U.S. readers, let us know about foreign airwaves.

Be warned that personnel, programs and policies at these stations change frequently so it is often a good idea to send a "scouting letter" and possibly find an ally at the station before sending records, tapes, etc.

OK, now for some preaching: After studying programs, playlists and program guides from stations throughout North America, we have concluded that radio, as a creative, positive, evolving entity is in sad shape. This goes double for the so-called "alternative" non-profit stations that, because they are not tied into having to make a profit, should be free to program innovative, educational, out-of-the-ordinary programming. Only about 10 percent of the stations on this list are anywhere near approaching their potential as innovative, exciting, truly "alternative" broadcasters.

We cry every time we receive a college radio playlist mentioning the station's "Top 40" rotation and that means we cry a lot here. We have concluded that there are essentially two Top 40s in America, the one on commercial radio, and a second one on college stations. Many of you programmers who think you are being alternative because you are playing music that is not on commercial radio are being duped. In the last few years, there has evolved the sad concept of the "alternative Top 40," a concept that is being gobbled-up hook, line and sinker by 90 percent of the college stations through the U.S. including the majority of stations on this list.

College playlists from the East Coast, West Coast, Midwest and Deep South are sent to us and they usually contain almost identical lists of their "top 10 heavy rotation hits." Sure, there are a few independent labels on these lists but they are usually the two or three well-known independent labels.

Most college radio programmers act like lemmings. They don't search out music on their own. They read the music rags, they look at other college radio playlists as reported in CMJ and Rockpool and use these as guides to their programming. They are blowing it.

There is so much other stuff available that never gets mentioned in the media (including Sound Choice). There are people putting out great recordings on cassettes and only distributing a couple hundred copies. This is usually very sincere, heartfelt stuff that is more worthwhile to society to play on the air than the stuff on the alternative Top 40, which are often bands being consciously groomed for mass appeal and future play on the commercial Top 40 and MTV and will be heard by lots of people anyway.

The concept that college radio helps create tomorrow's commercial Top 40 stars should be ignored. In fact, if a radio station is truly alternative, it should be playing stuff that has no commercial potential. There is tons of recorded material out there that will never have mass appeal and will only ever be embraced by a small cult of appreciators.

Does this mean it shouldn't be played on non-profit radio? No

way. This is exactly the kind of stuff that should be played on non-profit stations because if it isn't played there, it won't get exposure anywhere. Just because something doesn't appeal to the masses doesn't mean it is not good or worthwhile to play over the air. In fact, it is usually the stuff that touches upon extremes of style and taste and doesn't appeal to lowest-common-denominator tastes that is the most stimulating and educational.

And, of course, alternative radio means much more than just music. Radio station personnel should let loose with their tape recorders, microphones, telephone lines, etc. Take those microphones out into the community and find out what people are really thinking. Also, what about talk shows, radio call-ins? Why aren't more non-profit stations doing this type of stuff? And what about live recordings of events? Radio stations have the equipment, now they should start playing with it, having fun, shaking things up. And they shouldn't use commercial radio as a model. They must create their own models if they are to evolve in a positive way. There really are no rules about what makes good radio. And if your station has rules (either implicit or explicit), don't mindlessly accept them. Innovation stems from people stretching the limits of what was previously accepted as the normal way to do things.

Listings, compiled by Bill H., start with foreigners and then go in zip code order (roughly east to west). Descriptions are according to information received. In some cases stations that are listed as playing primarily rock, might play other styles of music but only list rock on their playlists, a practice that discriminates against other styles of music.

Codes: X=plays all types of music, J=jazz, C=classical, R=Rock.

**CHSR-97.9**, S.U.B., U. of New Brunswick, P.O. Box 4400, Fredericton, N.B., Canada E3B 5A3.

**CFUO**, 85 Hastey, Suite 227, Ottawa, Ontario, Canada K1N 6N5. X, R includes about 50 percent Indies, they want more American Indies of all kinds. Attn: Glena Chao.

**TRENT RADIO**, Trent University, Peterborough, Ontario, Canada K9J 7B8. Broadcasts "The Cassette Show," a weekly all-cassettes program that plays all styles of stuff they receive. "Eer Meet" is their 'zine and has reviews and addresses. Attn: Joanna Rogers.

**CKLN-88.1**, 380 Victoria St., Toronto, Ontario, Canada M5B 1W7. X, about 50 percent Indies.

**CJSR-88.5**, Rm. 224, S.U.B., U. of Alberta, Edmonton, Alberta, Canada T6G 2J7. Mostly R, with some folk and jazz, about 40 percent Indie, and they put out a 'zine, "Airtight."

**CITR-102**, 6138 Sub Blvd., Vancouver, B.C., Canada V6T 2A5. X, R is 80 percent Indie, plays lots of obscure artists, and they publish a 'zine, "Discorder." Attn: Micheal Shea.

**CFUV**, S.U.B., Univ. of Victoria, P.O. Box 1700, Victoria, B.C., Canada V8W 2Y2. X, R is about 40 percent Indies. Attn: Rick Andrews.

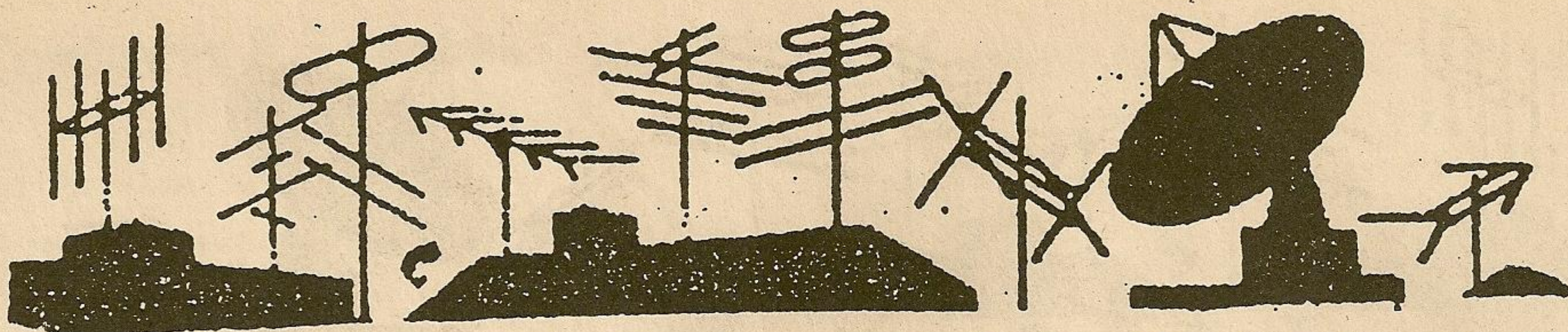
**WICN-90.5**, 75 Grove St., Worcester, MA 01605. R, about 50 percent Indies. Attn: Bob Mercer.

**WMWM-91.7**, 352 LaFayette St., Salem State College, Salem, MA 01970. R, reggae, soul, funk, hardcore, about 70 percent Indies. Attn: Steve Lochiatto.

**WHRB**, 45 Quincy St., Cambridge, MA 02138. X, R, is 90 percent Indie.

**WZBC**, McElroy 107, Boston College, Chestnut Hill, MA 02167. Mostly R, with hardcore, jazz, country and reggae shows, about 70 percent Indies.





**WDOM-91.3**, P.O. Box 377, Friar Station, Providence College, Providence, RI 02918. R, about 1/3 Indies.

**WUNH-91.3**, Univ. of New Hampshire, Durham, NH 03824. R, J, reggae, metal, about 1/3 Indies.

**WESU-88**, Box 2300, Wesleyan Sta., Middletown, CT 06457. R, J, soul, acoustic music, R&J about 2/3 Indies. Attn: Eric Saidel.

**WFMU-91.1**, Upsala College, East Orange, NJ 07019. R, J, in a freeform format, about 60 percent Indies in heavy play.

**WRPR-90.3**, P.O. Box 441, Mahwah, NJ 07430. R, about 75 percent Indies.

**WKCR-89.9**, Room 208, Ferris Booth Hall, Columbia University, New York, NY 10027. J, classical, with blues, latin, african, indian, chinese and bluegrass shows. Attn: Hillary Brown.

**WRPI-91.5**, 1 WRPI Plaza, Troy, NY 12181. X, about 50 percent Indies.

**WVCR-91.3**, P.O. Box 166, Vassar College, Poughkeepsie, NY 12601. R, about 25 percent Indies.

**WPLT-94**, P.S.U.C. College Center, Plattsburgh, NY 12901. R, J, traditional, reggae, soul, metal. R is about 10 percent Indies.

**WCVF**, Gregory Hall, S.U.C., Fredonia, NY 14063. R, about 20 percent Indies.

**WBFO-88**, 3435 Main St., Buffalo, NY 14214. J, classical, with polka, bluegrass and blues on sundays.

**WRUB**, 111 Talbert Hall, Amherst, NY 14260. R, about 40 percent Indies. Attn: David Baker.

**WVUX-103**, Antidote Radio, P.O. Box 14684, Chicago, IL 60614. 22 hours per week of "neuro-progressive sounds, i.e. Nurse w/ Wound, 23 Skidoo, X-mal Deutschland, Chuck Manson, Psychic TV. Attn: Frank Rothchild.

**WRCT-88.3**, 5020 Forbes Ave., Pittsburgh, PA 15213. R, some J, about 70 percent Indies. Attn: Mark Iskowitz.

**WARG-90.3**, Box C, Allegheny College, Meadville, PA 16335. R, 10 percent Indies.

**WSRN-91.5**, Swarthmore College, Swarthmore, PA 19081. R, about 1/3 Indies. Attn: Alex Ellerson.

**WKDU**, Drexel Univ., 3210 Chestnut St., Philadelphia, PA 19104. R, J, about 75 percent Indies.

**WTJU-91.3**, Newcomb Hall Sta., Box 711, Charlottesville, VA 22901. 55 percent R, 25 percent J, 20 percent classical. R includes reggae, african, women's, and other specialty shows. About 50 percent Indies throughout. Attn: Jim Schneider.

**WDCE-90.1**, Box 85, Univ. of Richmond, Richmond, VA 23173. R, about 10 percent Indies.

**WUVT-91**, Squires Student Center, Blacksburg, VA 24061. R, J, reggae, about 1/3 Indies.

**WQFS-90.9**, #17714, Guilford College, Greensboro, NC 27410. R, with jazz, blues, gospel, reggae, folk and women's specialty shows. R is about 40 percent Indie. Attn: Walter Morris.

**WXYC-89.3**, Box 51, Carolina Union, Chapel Hill, NC 27514. Integrated mix of R, J, reggae, blues and folk. About 1/3 Indies. Attn: Ken Friedman.

**WREK-91.1**, 165 Eighth St. N.W., Box 32743, Atlanta, GA 30332. X, freeform, with specialty shows. 90 percent Indies. Attn: Eric Winter.

**WERC-106**, 2801 W. Bancroft St., Toledo, OH 43606. R, about 20 percent Indies.

**WBWC-88.3**, Baldwin-Wallace College, Berea, OH 44017. R, hardcore and metal.

**WCSB-89.3**, Suite 956, Rhodes Tower, Cleveland St. Univ., Cleveland, OH 44115. X, everything under the sun, & mostly independents. Attn: Pennie Stasik.

**WAUP-88**, Univ. of Akron, Akron, OH 44325. R, electronic/experimental, hardcore,...lots of cassettes, 99 percent Indies. Attn: Jim Dicaudo.

**WOXY-97.7**, 5120 College Corner Pike, Oxford, OH 45056. Robin Plan plays lots of Indie Rock, reggae, funk, hardcore, and afri-jazz, thirty hours per week. WOXY is a commercial rock station the rest of the time. Attn: Robin Plan, Planet X.

**WECI-91.5**, P.O. Box 1239, Earlham College, Richmond, IN 47374. R, J, folk. R is about 50 percent Indies.

**WIUS-95.1**, 815 E. Eighth St., Bloomington, IN 47401. R, with reggae, hardcore, and soul/dance. R is about 70 percent Indies. Attn: Diana Mercer.

**WCBN-88.3**, Univ. of Michigan, 530 S.A.B., Ann Arbor, MI 48109. X, freeform, about 75 percent Indies, and they put out a nice newsletter/program guide/zine, "Words and Music." Attn: Cloutier/Stanzler.

**WIDR-89.1**, Western Michigan Univ., Kalamazoo, MI 49008. R, J, about 20 percent Indies.

**KUNI-91**, Univ. of Northern Iowa, Cedar Falls, IA 50614. R, J, folk, reggae, blues.

**WYRE-103**, 1500 University Drive, Waukesha, WI 53186. R, about 70 percent Indies. Attn: Leila Eminson.

**WMXM-89.9**, Lake Forest, IL 60045. R, 70 percent Indies.

**KJHK-91**, 200 Flint Hall, Lawrence, KS 66045. R and J, with soul, blues, experimental and hardcore specialty shows. About 75 percent Indies. Attn: John Cheney.

**WVOZ-90**, P.O. Box 51840, New Orleans, LA 70151. J, folk, boogie-woogie, R&B, the focus is on styles indigenous to New Orleans.

**KTRU-91.7**, Rice Univ., P.O. Box 1892, Houston, TX, 77251. R, with folk, jazz, hardcore, reggae, and women's shows. R is about 1/3 Indies.

**KBSU-91.3**, 1910 University Dr., Boise, ID 83725. R, J, T, very few Indies.

**KXCI-91.7**, 145 E. Congress St., Tucson, AZ 85701. X, 99 percent Indies "Keep It Coming, Indies." Attn: Sheila Key. "The Pleasure Garden" is seeking submissions of extreme industrial/noise recordings.

**KCRW-89.9**, 1900 Pico Blvd., Santa Monica, CA 90405. X, good reggae show; and experimental music show Saturday nights.

**KCSN-88.5**, 18111 Nordhoff St., Northridge, CA 91330. R, country, classical. R is about 40 percent Indies.

**KCR-99**, San Diego St. Univ., San Diego, CA 92182. R, about 50 percent Indies.

**KUOR-89.1**, 1200 Colton Ave., Redlands, CA 92374. R, J, soul, folk, blues, reggae. R, J, and soul almost entirely major label.

**KCSB-91.9**, P.O. Box 13401, Santa Barbara, CA 93107. X, including blues and African specialty shows.

**KUSP-88.9**, P.O. Box 423, Santa Cruz, CA 95061. X, the majority being Indies.

**KDVS-90.3**, 14 Lower Freeborn, Davis, CA 95616. X, rock and jazz are both about 50 percent Indie. Hardcore show. Attn: Dave Econome.

**KVMR-89.5**, P.O. Box 328, Nevada City, CA 95959. X, in the form of specialty shows. George Parsons has two weekly shows emphasizing Indie Rock and unusual sounds. Doug Biggert wants Indie vocal jazz for his jazz workshop show.

**KMUN-91.9**, P.O. Box 269, Astoria, OR 97103. J, folk, blues, classical.

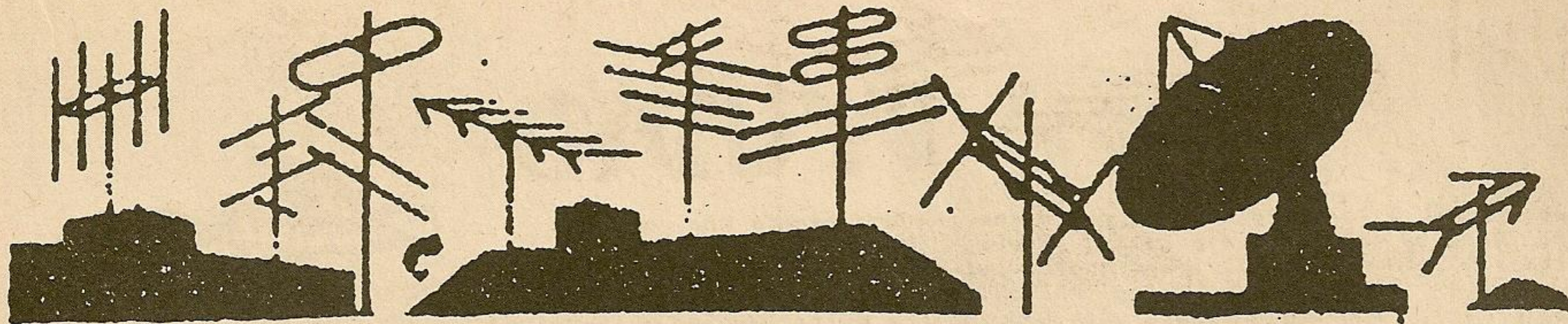
**KBVR-88.7**, Memorial Union East, O.S.U., Corvallis, OR 97331. R is about 1/3 Indie in Top 20. Once a week hardcore show, "Rad ohard-Corvallis." Attn: Brandon Lieberman

**KBCS-91.3**, Bellevue Community College, Bellevue, WA 98007. J, with folk, cajun, and blues specialty shows. Looking for Indie avant-garde jazz stuff. Attn: Michael Gannet.

**KAOS-89.3**, T.E.S.C., Olympia, WA 98505. X, 80 percent Indies policy, Frank Gunderson has weekly all-cassettes show & wants Indies to send him their tapes to play on the air. Music Dir.: Dale Knuth.

**KCBX**, P.O. Box 95, San Luis Obispo, CA 93406. X, freeform, reggae, african, experimental,...Indies welcome. Attn: Bill Paske.





# Anarchist Radio

You ask for more information about anarchist radio, so here are some details about Tangerine Radio; use or abuse this info as you like.

I became interested in starting a station in 1982. It took a while to discover how it's done. By reading radio hobbyist magazines I deduced that you can use an amateur radio transmitter on the shortwave broadcast bands without too much trouble. Starting a pirate on AM or FM (medium wave or VHF) is more difficult it seems.

I bought an old transmitter at a radio amateurs convention for a little more than a week's wages and began doing test broad-

casts in March '84. The most difficult thing has been learning to make cheap but effective antennas. Now that I'm getting my act together, reception reports are trickling in from the Southeastern part of the USA. Several pirates across North America will be relaying some of Tangerine Radio's programmes; I guess being hounded by the authorities makes them sympathetic to anarchism.

Tangerine Radio tries to present anarchist ideas in a reasonable way, with lots of music thrown in to keep the programmes from becoming too boring or rhetorical. Most anarchist newspapers in North America are

dreadfully boring and academic and they tend to be circulated among a small circle of people; also, many Americans don't (or cannot) read. So I'm trying to reach out to people with libertarian leanings and let them know that they are not alone, that anarchism exists -- a fact never mentioned in the official media here.

By the way, Tangerine Radio usually broadcasts in the 41 metre band around the time of the full moon.

Yours in agitation,  
"Raunchy Rick"  
Tangerine Radio  
Somewhere in Dixieland

# Brave New Waves

Brave New Waves is a radio show on CBC in Canada from midnight to 6 a.m. (central time) Monday through Friday. It can be heard across Canada and also in the northern most regions of the U.S. (here in southeast Michigan we hear it on 89.9 FM from Windsor).

The host of the show is Augusta Lepaix (we're not sure of the spelling). She plays artists on independent labels but not exclusively. Some of the music played in the past includes Z'ev, 54-40, Dead Can Dance, Cocteau Twins, Einsturzende Neu Bauten, the

Fall, Capt. Beefheart, Terry Riley, Virginia Astley, John Cage and Steve Reich. The rock related artists are played early in the show; composers and performance artists are usually played later in the program.

Two hours of the show are devoted to group discussion style interviews of people in arts related fields including musicians, (Lydia Lunch, The Cult, and Medium Medium have been on the show) actors, artists, writers and filmmakers. The subjects are usually Canadian or residents of Canada.

The show welcomes tapes or records from

bands living in the listening area. A recent show had a profile of Toronto bands. Tapes recorded at the Hartford, Conn. new music conference last summer have also been played. We don't know how much Augusta is responsible for the programming, (a producer named Al is often mentioned) but she's friendly, funny, smart and likeable. Send correspondence to: Brave New Waves, c/o CBC Radio, Box 6000, 17th Floor, Montreal, Quebec, Canada H3C3A8. --Pam Kirk and Mike Clark.

# Contraband

In the barren wasteland of radio in Northeastern Wisconsin, Contraband on WLFM of Lawrence University of Appleton adds one of the rays of creativity to an otherwise bleak horizon.

Contraband is hosted by two non-students, Lon Ponschock and Bonnie Wagner, both being over thirty. That may be the reason for their eclectic approach. On one program they may play some hardcore punk, spoken jazz (like the Last Poets or Ken Nordine), folk novelty tunes from Rhino Records and anything else they feel like playing. Appropriately enough, their opening theme is the

introduction to the Naked Lady Wrestlers song on the *Not So Quiet On the Western Front* compilation LP; you know, the one that goes, "save your applause for some band who really needs it. We're gonna play the music we deem necessary for however fuckin' long we feel like it." (the obscenities are cut from the cassette in the appropriate places). [*Is cutting obscenities really appropriate? - D.C.*]

Another feature of the show is the use of themes nearly every show. They may be stylistic themes, such as the all-locals or all-polka shows I have done with them in the

past, or themes by subject, as in "The Reason Why," or "Church of the Poison Mind" (a show of their's dealing with religious themes in pop).

Plus, they try to get recorded interviews with all the cool rock and roll bands playing in their vicinity, recorded comedy and whatever else they feel like playing. They welcome indie material and most often give everything cool a once-over on the air.

Send your records and tapes to Contraband, c/o Mdme. George and Rocky, WLFM, Lawrence University, Appleton, WI, 54914 (yes, they do send playlists). --Jamie Rake.



# TCAB STUDIO

I was just describing this story to someone and here's the way it went. When I was 15, my cousin, Steve, gave me a guitar for my birthday. I thought that it was cool, but not as cool as girls, dope or cars or jacking off. Being that it was the beginning of the "hippie" era, I could get away with wearing the guitar around my neck all the time in the hopes of generating a little freak appeal. 3 days after my 15th birthday, I had learned 3 chords and 2 blues licks and had become the latest in a long line of "white boys trying to sound black". On the fourth day, I created the ocean, wait, scratch that. On the fourth day, I was asked to join a band called "the Vernor Highway blues band". It consisted of a bunch of greasy draft-dodging heroin addicts from the inner city who didn't know 'dick' about music. I fit right in. We played in some 'after hours' joint and were incredibly popular. Everyone liked the way I played. That was 17 years ago. For the last 17 years, I've been learning how to play music for real. Noone likes the way I play anymore. It was a gradual process. Alienating entire music communities in several major cities is no small job, but I was very competent. Anyway, now that you know my credentials, lemme explain about JR.

This dude...lets just call him "JR", well he's got this knack. I mean like this knack of getting his picture taken in the weirdest places on earth. This mother-fucker has got a gift. One day I opened the paper and there it was, JR in a goddamn sewer playing the trumpet, up to his knees in industrial wastes. Another time it was a picture of JR playing the horn while standing atop the dome of the Mt. Palomar observatory, and I'll never forget the thrill of seeing him stranded on a rock 100 yards offshore Laguna Beach, waiting for the tide to go back out so that he could make it back to shore without getting his horn soaked.

After giving up on his search for the accoustically perfect sewer, JR turned to the serious pursuit of some suitable musical companions. He played with most of the popular west coast dudes and attended thousands of interminable blowing sessions at slimy bars, finally coming to the realization that playing music with other people was harder than fuck to actually make happen and was about as satisfying as selling mutual bonds.

All of JR's music is now created in his own personal studio. It is a studio which consists of relatively modest equipment but which represents a total investment of time and money on JR's part. None of it was done out of motives other than self-survival. None of this "Artist" shit. Just an honest need to offset reality with an effective, personal weapon. Think of the studio as the world's largest can of Mace, being used in what is probably a hopeless battle against a monstrous proliferation of money-motivated crap that is for some reason called music. You know, I was in a pretty good mood when I started this paragraph, but now I'm depressed as fuck.

All of us lousy Americans who fancy ourselves creative musicians have this crazy fantasy that for some goddamn reason, we will be the first one in history to make a living playing the most personal music in the world. Let's face it. Music is personal, at least good music is and there is absolutely no reason whatsoever why anyone else should ever like it. There is, however, at least one good reason why someone should listen to new music, and that is because they haven't heard it before, and I can absolutely guarantee you that you have never heard music like JR's before. I can also guarantee you that if you buy this music, you will never suffer from any major respiratory disease.



**JAMES HILL**  
soundesigner  
415 824 1006



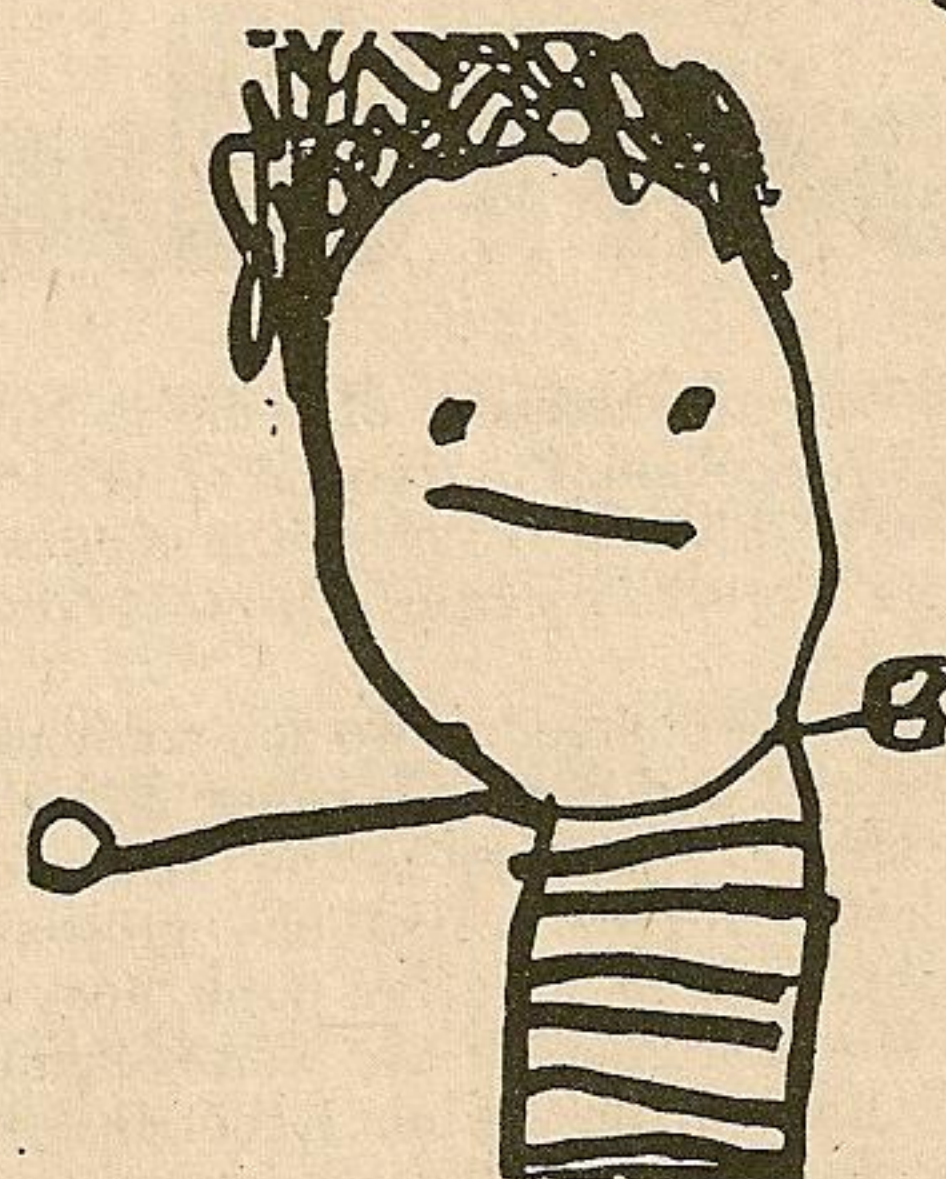
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**Sausage Failure**

PAINFUL CONTRACTIONS

INITIAL INSERTION

CUR VA TURE OF THE BRAIN



Tcab studio • 403 banks • San F. California • 94110



# Publications

About the publications listings: We review the publications we come across (feel free to send us publications) and have time to review. We spend a lot of time, space and energy on this section because we feel it can be very valuable to a lot of people for a lot of reasons. The people putting together these publications are generally very active in whatever scene they are attempting to chronicle. They are great sources for information you won't get any other way. Link up with these people -- you can help them and they can help you. Most of these people are very eager for interaction even though their workload may prevent them from responding as quickly and as extensively as you may wish. These people are spreading the word about their interests. If you interest them, and you have something you want to let the world know about, they may be able to help you. USE this information. We have tried to include information about subscription rates with each listing. When it isn't there it means we couldn't find it. Most subscription rates listed refer to U.S. subscribers only. Many of the issues reviewed are several months old. It might be wise to send a contact letter first before sending money, recordings, etc. to the addresses listed. The initials (BM) after a review indicates it was written by Bob Morris; (DR) indicates Drew Robertson. All others were written by David Claffardini.

**Active Listener** (5939 N. Park, Indianapolis, IN 46220 USA; \$1) Art-oriented experimental music magazine. Tons of reviews of mostly independent releases plus poetry, drawings, contact list, etc. Tends toward the more melodic side of experimental music. Eclectic and well-written. (BM)

**Alternative Rhythms** (8951 SW 53rd St., Cooper City, FL 33328 USA; \$5 for six issues) "South Florida's original local and national new music magazine." Lively and fast growing. Issue 16 had a local new music band contact list with addresses -- an excellent idea that other magazines should pick up on. Editor Sam Rosenthal has a special interest in electronic music along the lines of Tangerine Dream. (BM)

**AfricaPop** (African Record Centre Distributors Ltd., 1194 Nostrand Ave., Brooklyn, NY 11225 USA, free for large SASE) News, interviews and advertisements about popular African music. Lots of in-house ads. Good for sources and contacts. The two issues received each had 16 pages.

**Akwesasne Notes** (Mohawk Nation via Roosevelt, NY 13683 USA, \$8 per year) Described as a "Journal for Native and Natural People" it offers essays, features and networking information. World peace and justice for Native Americans are prime concerns. Vol. 16, No. 4 didn't have any music information leaving me wonder what is the legacy of Native American music.

**All-Atomic Comics** (Educomics, Box 40246, San Francisco, CA 94140 USA \$1.25) Anti-Nuclear power information presented in a rational and entertaining comic book form. Includes "Fun Facts to Know and Tell About Nuclear Power."

**ASP** (1237 1/4 Fairfax, Los Angeles, CA 90046 USA) A nice little (5 1/2 x 4 1/2) zine of art, literature and music. Nicely packaged in a hand-made envelope. A story in issue six helped me empathize with cockroaches.

**The Backroom Buzz** (P.O. Box 724, CP, NY 12065 USA, \$6 for six issues) The "Official Newsletter of Real George's Backroom TV", an independent-oriented cable video program. Music reviews, local ads and a classified section. The last issue we received had 20 half-size pages.

**Balungan** (Box 9911, Oakland, CA 94613 USA; three times a year for \$8) A clearinghouse for information about gamelan in America. What is gamelan you ask? A musical instrument of Indonesian origin which is actually a conglomeration of instruments (mostly percussion) that form a little orchestra of sounds when played. Several people can "play" a single gamelan. If you're into gamelans, this is the magazine to get. I'm hoping that in a few years gamelan will become as popular in America as polka now is. This magazine made me want to find out more about gamelan.

**Beggars Banquet** (Box 6152, Yorkville Station, NYC 10128 USA; \$6/six issues) This was a fanzine long before it became the official Stones Fan Club magazine. Basically, it tells its readers what the Stones have been doing both musically and in their personal life, since the last issue. The usual gush fan club atmosphere is,



thankfully, absent here. The editor knows the Stones and reports everything in a straightforward manner. Vol.2 #3 contained an interview with Keith Richards speaking frankly about his past drug use (much more frankly than in any other interview.) It turns out he is just as amazed as I am that he's still alive. (BM)

**Berserker** (P.O. Box 961, No. Elizabeth Station, Elizabeth, NJ 07208-0961 USA; Quarterly, Four issues for \$5.) Literature, art and music. Third quarter 1984 issue had 28 pages including an essay on "Prostitution: The Ultimate Game."

**BNO** (230 Oak, #35, San Francisco, CA 94102 USA; \$1) Number 11 had articles on the Blasters, Tiny Moore (Merle Haggard's mandolin player), Eek-A-Mouse, Joe Ely and Flaco Jimenez. Wide-ranging tastes and writing from the gut. (BM)

**Breakthrough** (Box 212, Gillette, NJ 07933 USA; \$2) Fifty page magazine focusing on '60s garage bands and related subjects. Intelligent and comprehensive writing. Issue 1 had Trashmen, Richard and Young Lions, Myddle Class, Blasters, prep rock, pro-wrestling and more. (Will someone please tell me why '60s garage band zines often have articles about pro wrestling?) (BM)

**Cadence** (Cadence Building, Redwood, NY 13679, USA; monthly, \$2 per issue/\$20 a year) Jazz and blues. Lots of print on more than 75 half-size pages. Includes 16-page catalog of recordings sold mail order by Cadence at guaranteed lowest prices.

**Camera Obscura** (1508 Faymont, Manhattan Beach, CA 90266 USA; issue one, send SASE for next release date) Music reviews and essays; indies and overlooked musicians from major labels (Barclay James Harvest). Well-written by Mark Tucker. Looks like a worthwhile place to send promo copies.

**The Closet Penguins** (333 Tenth Street, San Francisco, CA 94103 USA; 50 cents.) Small literary zine with connections to Lobster Tendencies Press. Seeking submissions. Issue one dedicated to Sean Hill.

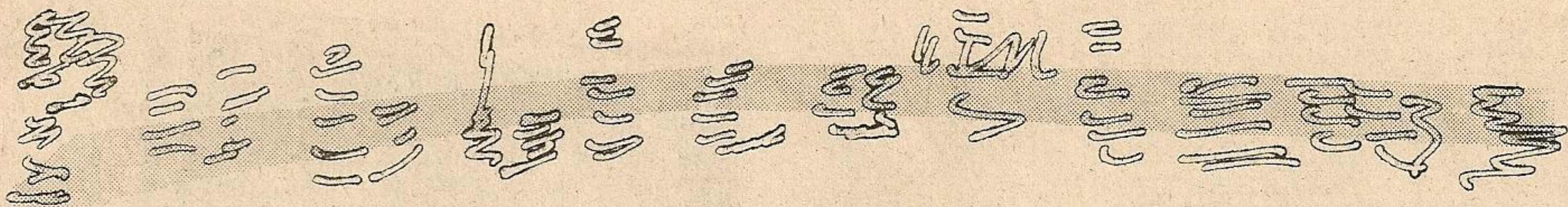
**Come For To Sing** (917 W. Wolfram, Chicago IL 60657 USA; quarterly, \$11 per year) Folk music. 45+ pages. Interviews, essays, songs with lyrics and notation, ads. Handsomely put together, sincerely and thoughtfully written.

**Day and Age** (P.O. Box 7168, Albany, NY 12224, USA; Quarterly, 55 cents) Local tabloid-size zine with music reviews, essays and more. Current policy is "everything we receive is published, without editing." The result so far is a fairly diverse, punk-influenced 24 large pages. Includes good cartoons by Jim Whiting.

**Delta Snake Blues News** (746 Calico Court, Sunnyvale, CA 94086, USA; Quarterly, \$5 per year) Good source for blues news in the San Francisco/Sacramento area. Recording reviews, event listings and radio blues shows listed. Vol. 2. No. 4 had 14 pages.

**Disc Collector** (P.O. Box 315, Cheswold, DE 19936, USA; bi-monthly, \$5 per year) Referred to as "The Voice of the Purist Country Collector" this half-size 22-page mag is part fanzine, part catalog. Issue 132 contained a piece on the Carter Family with an extensive discography.





**Drug Heresies** (No address noted; reviewed issue was bought in a San Francisco anarchist bookshop, 32 pages, \$1) Some of the best literature on illegal drugs I've read. Makes a good case that the prohibition against hard drugs (heroin, opium) exacerbates society's drug problems. Takes a sympathetic, empathetic view of addicts. This publication does not promote drug use (such as High Times) but focuses on coming to grips with the problems associated with drug use and addiction. Heroin addicts are people too. The issue I read contained many enlightening articles including "Short Stories of Living with Black Junkies," "My Speedfreak Experience," "Opium and Western Civilization," "A Cultural Theory of Addiction," "The Essence of the Heroin High," and a "Special Methadone Section." The people putting this out deserve a Federal Grant for their efforts. Instead, they're probably one step ahead of a legal system that threatens to throw them in Federal Prison.

**Factsheet Five** (c/o Mike Gunderloy, 41 Lawrence St., Medford, MA 02155, USA; quarterly, \$1.50 per issue) If you enjoy reading short reviews like this of underground publications, then this is a publication you'll probably enjoy. Factsheet Five is filled with reviews (addresses always included) of publications you'll never find on any magazine rack. FF makes it clear that there is a lot more than just music being discussed in the underground press. The two issues I have each have more than 30 half-sized pages, printed simply and clearly. Essays are also included. Social scientists would find this to be an excellent source for plugging into contemporary literary output.

**Flipside** (P.O. Box 363, Whittier, CA 90608 USA; \$6/four issues) 70 plus pages. Dozens of contacts, reviews, addresses and interviews about hardcore bands. If you read this and Maximum Rock N Roll each month, there won't be much you'll miss about what's happening in hardcore. (BM)

**The Fortnightly College Radio Report** (FCRR Publishing, Box 714, Bristol, RI USA; monthly, \$15 year) Shel Kagan edits this monthly which consists of college and public radio playlists, a jazz section, editorializing and an eclectic selection of record and cassette reviews (mostly indies). Intelligent editorials and well-written, thoughtful reviews. (DR)

**The Fringe** (P.O. Box 2507, Bellingham, WA 98227 USA; 60 cents) Hardcore fanzine from the Northwest. Issue two had 14 pages including an interview with Ismael Hanandex of Dr. Know. Intelligently written.

**Goldmine** (700 E. State St., Iola, WI 45990, USA; 13 issues (1/2 year) \$22) A magazine for record collectors, most pages are auction lists of hard to find records. However, mixed in the lists is a lot of good music-related writing -- reviews, columns, features, even an occasional column called "Fanzine Update" by Andrew Waltzer. Reasonable ad rates. Tabloid size and thick.

**Ink Disease** (4563 Marmion Way, Los Angeles, CA USA; \$12) Hardcore fanzine with lots of pages of interviews and reviews and a few poems.

**Inside Joke** (c/o Elayne Wechsler, P.O. Box 1609, Madison Square Station, New York, NY, 10159, USA; once every six weeks, \$1 each) Described as a "newsletter of comedy and creativity" the issue I received had 24 pages of fiction and non-fiction writing including reviews of movies, recordings and publications. Writer/artists guidelines available.

**Jet Lag** (The Mailman Building, 8419 Halls Ferry Rd., St. Louis, MO 63147 USA; monthly, \$12 year) Magazine about the musical fun to be had in and around St. Louis. The October issue had articles on Elis Costello, The Red Rockers, James Brown, Art Ensemble of Chicago, plus others. They'll print unsolicited contributions. Nicely printed. (DR)

**Lobster Tendencies East** (c/o Micheal Kaniecki, 141 Redge Street #8, New York, NY 10002, USA; 25 cents) Small literary magazine that I haven't had a chance to read yet, but nevertheless felt good about listing. Seeking submissions.

**Maximum Rock n Roll** (P.O. Box 288, Berkely, CA 94701, USA; monthly, \$9 yearly) Max RNR continues to be my favorite punk magazine. In fact it is one of my favorite magazines of any kind. Besides the pages and pages of recording reviews and scene reports, Max RNR contains some of the most pointed, provocative and rational columns, interviews and letter responses of any

magazine I know of. The people at Max RNR don't take B.S. lying down. They openly challenge, even attack, rip-off artists, racists, violence and other stupid, negative attitudes that are too often accepted as "good ol' punk fun." If anyone is going out of their way to help create a healthy punk morality, then they could take a lesson from Max RNR. Even people not into punk will find reading Max RNR to be a healthy learning experience.

**Music Calendar** (1395 San Bruno Ave., San Francisco, CA 94110, USA; monthly, \$12 per year) Thick tabloid about what's happening in the S.F. area. Could serve as a good scouting report for out-of-town musicians planning to head for the City By The Bay.

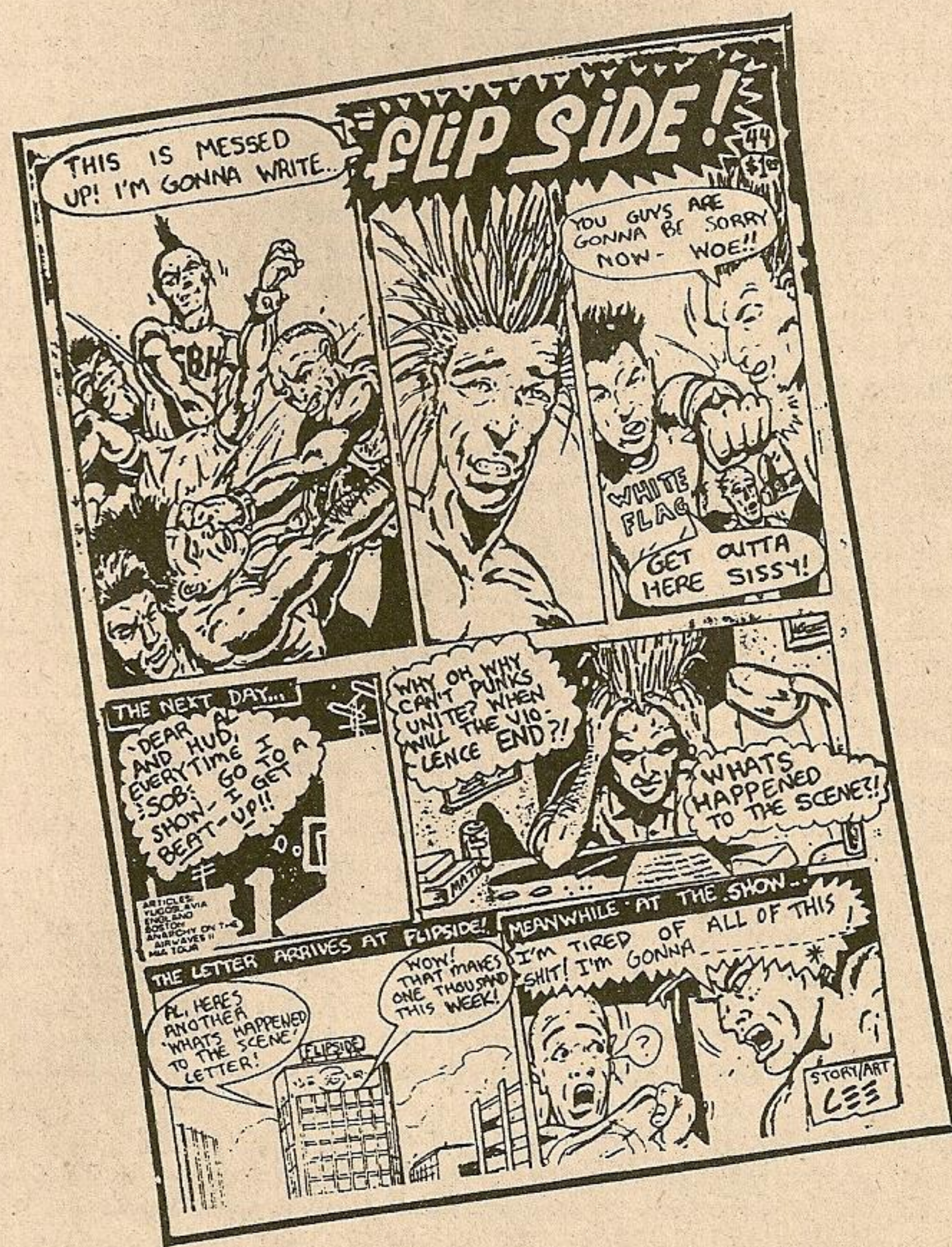
**My Secret Life In The Mail** (c/o Cheryl Cline, 2230 Huron Dr., Concord, CA 94520, USA; published irregularly, \$5 or 5 issues, sample issue free.) Eight pages of blurbs on zines, books, art and other creative projects that are being networked through the mail system. Editor Cheryl Cline uses rubber stamps to add creative color to the publication.

**Nancy's Magazine** (2269 Market St., Box 241, San Francisco, CA 94141 USA; 50 cents) A good-natured little publication with departments like "Meet an Animal," "Reviews-O-Rama," "Poetry and Stuff Like That." Recipes and helpful hints. A few reviews of movies and publications but not many music reviews. Lots of semi-nonsense and semi-truths. Cartoons and doodlings. (DR)

**Negative Print** (6625 York Rd., Parma Heights, OH, 44130 USA; 50 cents) Zine from the Cleveland area. Issue 15 featured Dream Syndicate, Agent Orange, Gun Club and Tower of Swine. Record and tape reviews.

**Newsreal** (P.O. Box 40323, Tucson, AZ 85717, USA; monthly, \$8 yearly) Tabloid of what's happening music-wise in Tucson area. Reviews, features and local club listings. Lots of print on national acts that come to town.

**The Noise** (74 Jamaica St., J.P., Boston, MA 02130 USA, monthly, \$8 yearly) Reports on rock in Boston. Reviews records and cassettes.

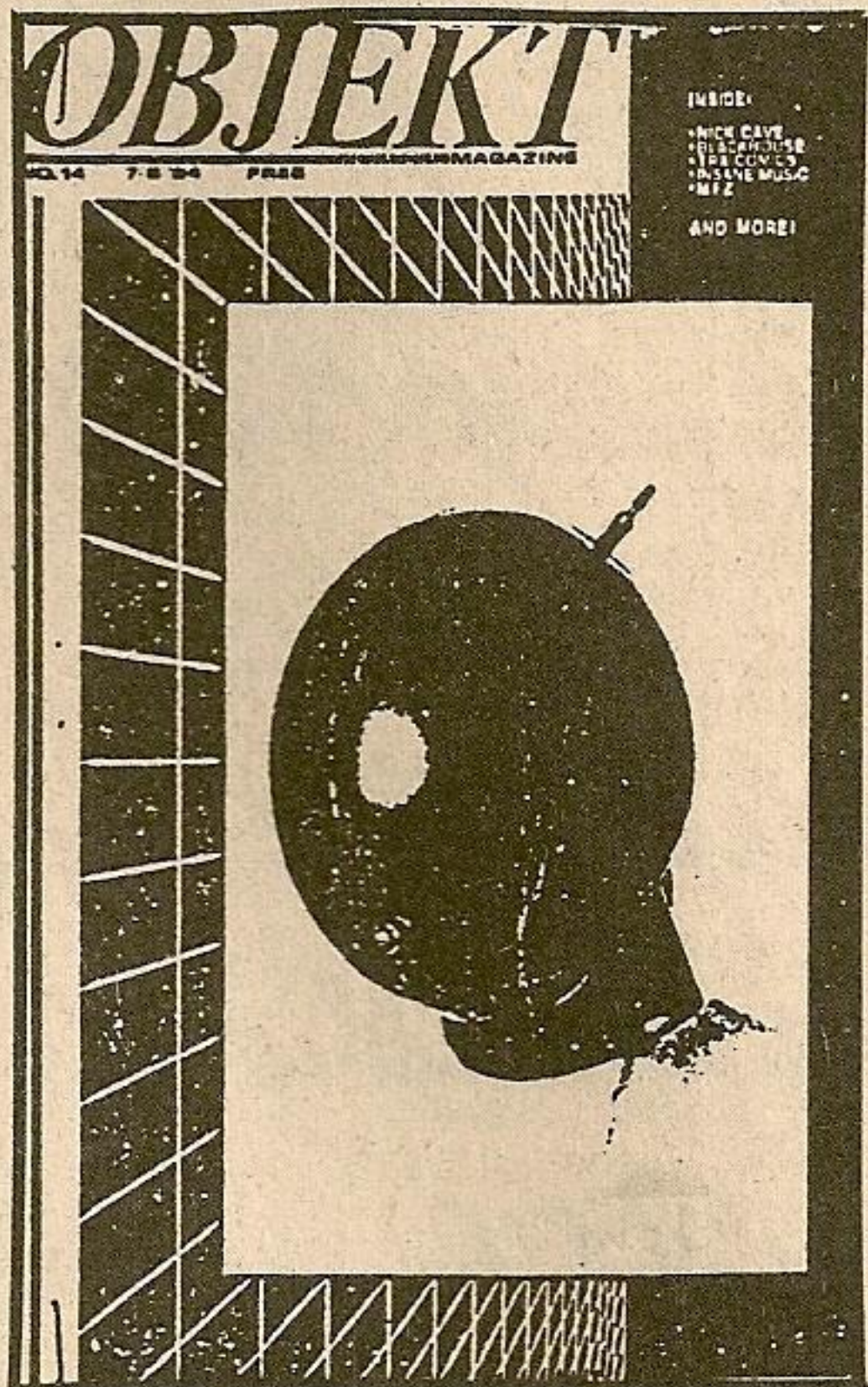




# PUBLICATIONS

**Novus** (P.O. Box 152, Honolulu, HI 96810 USA; monthly, \$10 year) The October issue of this good looking magazine included an interview with Obo Addy, profiles on Trummy Young, the I-Threes and the Hawaii based Pagan Babies and Visible Targets. The letters were from the mainland and Europe. The ads were all from Honolulu. Good record and cassette reviews of indies. Also a club calendar. (DR)

**Objekt** (Box 967, Eureka, CA 95502 USA; 50 cents) Lively little bi-monthly devoted to experimental/alternative/industrial/electronic music. Mainly consists of capsule reviews of independent cassettes and records, although recent issues have had short articles. Great for networking and contacts as they always include addresses in the reviews. (BM)



**Polyphony** (P.O. Box 20305, Oklahoma City, OK 73156, USA; \$12 yearly) Technical information on the electronic aspects of music and recording. Also interviews and equipment exchange classifieds. Edited by Craig Anderton whose recorded work can be found on one of the flexi-discs distributed in subscriber issues of Op. Craig O'Donnell, another Op alumnus, is also known to contribute his expertise.

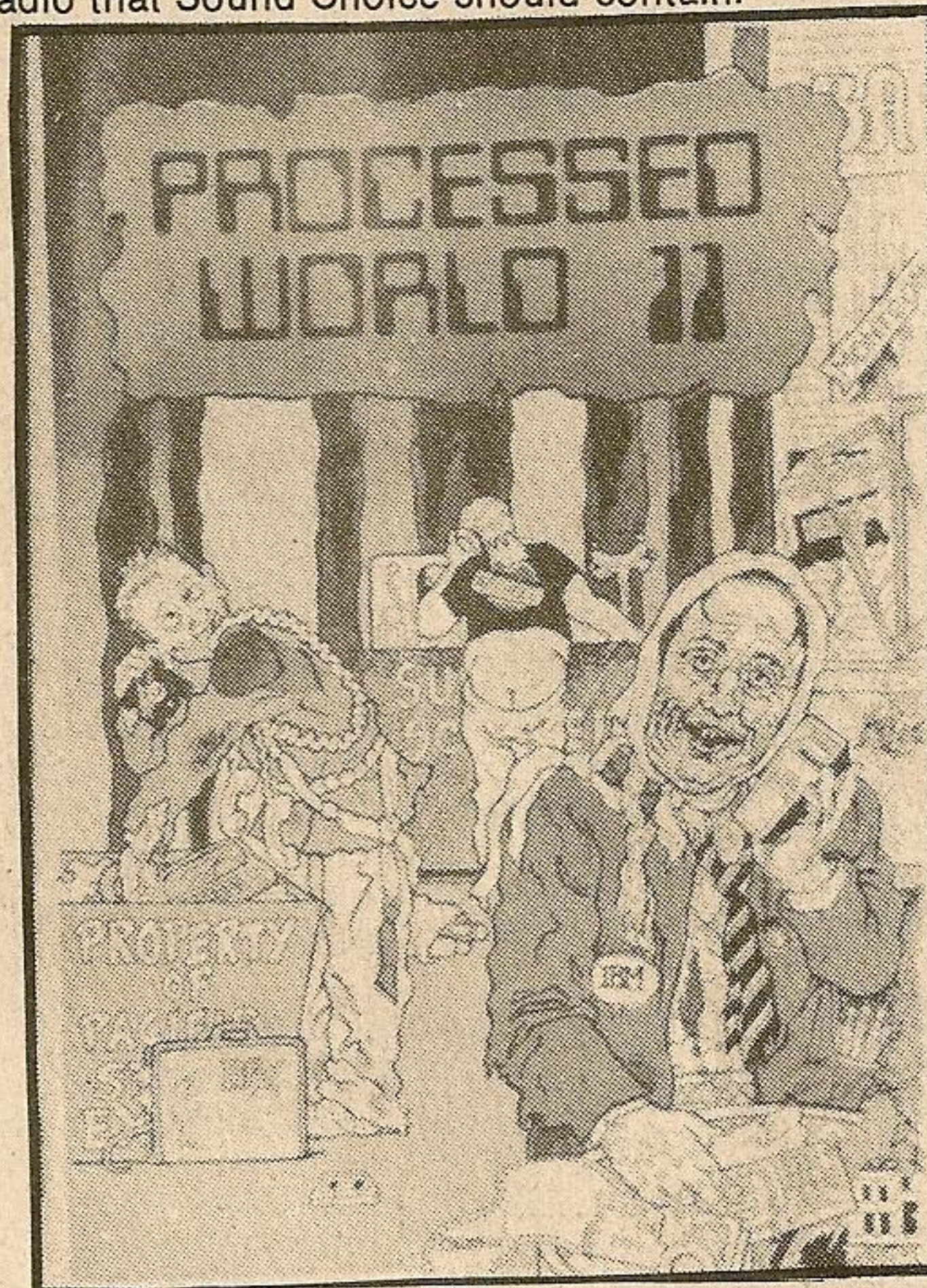
**Postwar U.S.A.** (P.O. Box 6613, Fullerton, CA 92631 USA) First issue was a single sheet reminding us how fucked-up the world is. No solutions offered although a list of 10 contacts is included who might have some suggestions. Seeking submissions.

**Processed World** (55 Sutter St., #829, San Francisco, CA 94104 USA; quarterly, \$10 per year, \$5 for low income people) This thick, little, very well-written magazine is written by people who point out how dehumanizing, and morally devastating it can be to be a working cog in the machinery of corporate America. These aren't written by drop-outs shouting sour grapes, but rather these provocative essays are by people stuck in the "processed world" who haven't been able to pry themselves out. Many of these essays seem to be written by well-educated, ladder-climbing Yuppies who might be reconsidering Tim Leary's age-old advice: "Turn on, Tune-In, and Drop Out." The thing is, these guys haven't figured out a place to drop out to. In the mean time they're writing about how things could be changed -- sabotage was one of the most extreme methods suggested in issue 11. Processed World should at least be required reading in all sociology courses. Oh yeah, in case any of you corporate presidents out there want to subscribe to Processed World in order to find out what your favorite brown-nosed underling really thinks of you and your company, you will have to shell out some big bucks -- subscriptions for corporations and government agencies are \$150 a year.

**Professional Publishing** (4317 North Paulina, Chicago, IL 60613 USA; free to magazine publishers, \$30 for yearly --12 issues -- for others) Slick magazine that discusses how technology --computer mostly -- can be used in the publishing environment. Most of it is directed toward big time publishers with thousands of dollars to

spend, but smaller operations could benefit from this info by at least being aware of the labor saving devices that are out there to be purchased if the money ever became available.

**Puncture** (1674 Filbert St., No. 3, San Francisco, CA 94123 USA; \$7.50 for six issues) Self-described as "the magazine of punk culture" this clean looking zine actually transcends that narrow categorization by having articles on books, reggae, art shows written intelligently. My favorite part of issue 7 was the section "Radical Radio" with several pieces that could inspire DJ's and radio newscasters to throw out the cliched formulas and make radio broadcasts more exciting and inspiring. This is the kind of writing about radio that Sound Choice should contain.



**The Reggae and African Beat** (Bongo Productions, P.O. Box 29820, Los Angeles, CA 90029 USA; bi-monthly, \$6 a year) The October issue (47 pages) had a descriptive and informative feature on Sunsplash '84 by Roger Steffens in which he claims that "this year's unexpected sensation" was the group Zound System, a reggae band from Japan. No argument here. Other features included "The Seven U.S. Reggae Labels and How They Grew" and about Freddie McGregor and his concert on the Hopi Indian Reservation (the local Hopi band opened the show with "Route 66.") The advertisements are national and there are record reviews, essays, a collectors' corner, and a regional report or town. If your interest is in reggae or African music and you can afford \$6, I say go for it. (DR)

**Relix** (Box 94, Brooklyn, NY 11229, USA; \$2) Typeset with glossy cover, Relix is written by and for serious Dead Heads. The magazine branches out with articles about other bands but mainly covers the Grateful Dead and what they're doing now. (BM)

**Salvador Deli Newsletter** (P.O. Box 241, Metuchen, NJ 08840 USA; \$2.50 for four issues) Issues 4 and 5 each had eight pages of humor, some of which made me laugh. Lots of pun.

**Sense of Purpose** (P.O. Box 1897, NYC 10009, USA; \$1) Fanzine that by issue #2 had 24 pages of insightful writing including pieces on Jonathan Richman, the Tynes and Salem 66.

**Silence Fanzine** (c/o Paul Wilson, 7501 Settlers Ave., Boise, ID 83704 USA; 75 cents and a stamp) Small punk zine from the potato grower state that has a distribution at least as far as San Francisco.

**Sipapuo** (c/o Noel Peattie, Route 1, Box 216, Winters, CA 96694 USA; twice a year, \$4 per copy, free to exchange papers) Self-described as "a newsletter for librarians, collectors, and others interested in the alternative press, which includes small and 'underground' presses, Third World, dissent, feminist, peace, and all forms of alternative publishing in general." A lofty goal but I get the feeling that editor Peattie has never seen 98% of the publications that constitute the contemporary "underground" press. Either that or he ignores the material that he/she couldn't imagine being catalogued by a college library. Still, there is something inherently good about this publication (although it seems geared toward librarians and English professors) and I'd recommend other editors and publishers to start inundating Peattie with their alternative press creations.



# PUBLICATIONS

**Small Axe** (c/o Ray Hurford, 17 Hume Point, 2 Jersey Road, Custom House, Lond, E.16 3QP, UK; 5.60 Pounds Sterling for six issues to North American subscribers) Reggae reviews, interviews and contacts. Is currently being distributed in the U.S. by Bob's Record Box/Reggae City, 31074 Wallingford Station, Seattle, WA 98103.

**The Small Press Review** (P.O. Box 100, Paradise, CA 95969 USA; monthly, \$16 yearly) This is another publication that is likely passed over by many "underground" publishers as being "too pedantic or librarianish" or because of the high cost (of four issues, three were 16 pages, one was 72 pages). Nevertheless, for people who want their magazines noticed by librarians and book dealers SPR might be worth plugging into. They do have a "new listings" column with reviews of small magazines. Write for a listing form.

**Son of Biohazard Informae** (c/o Fred Mills, 1211-G Green Oaks Lane, Charlotte, NC 28205 USA) Mills contacted a bunch of zine editors, posed a few questions about putting out zines and asked them to respond in writing. The responses are printed here and make for interesting reading. I recently heard that the first printing of SOBI (at \$1 a copy) is sold out but perhaps a couple of bucks and sincere interest could induce him to photo-copy a few more issues. Better yet, if the interest is there, maybe he'll put out a second issue.

**The Southern Rag: The Folk Magazine** (2 Eastdale, East St., Farnham, Surrey, GU9 7TB, England; Quarterly, 7 Pounds, 40 pence per year for North American subscribers) Thick and glossy about folk music in the British Isles. Very well done.

**Start** (131 West Passaic St., Maywood, NJ 07607 USA; four issues for \$1) A small Mod-oriented zine edited by Mick London.

**Talking in the Dark** (Box 453, Chelsea, MI 48118 USA; \$6/six issues) This is an Elvis Costello fanzine. Current news, concert reviews, letters, etc. Free classifieds for fans. (BM)

**Unsound** (801 22nd St., San Francisco, CA 94107 USA; \$2) San Francisco is emerging as one of the centers of industrial and experimental music, and this magazine chronicles that, although it covers much more than just S.F. bands. Issue 4 covered Hunting Lodge, Einsturzende Neubauten, Zoogz Rift, Sonic Youth, Epp and more. Issue 5 has interviews with Whitehouse, Test Dept., Psychic TV, Swans and Coil. Some of the articles could be deemed as being controversial. (BM)

**Tasty World** (Box 423 Athens, GA 30601 USA; monthly, \$10) Fairly thick tabloid covering the Southern new wave (R.E.M., Swimming Pool Q's, Pylon) along with other bands who come to town. Attempting to attract a national readership.

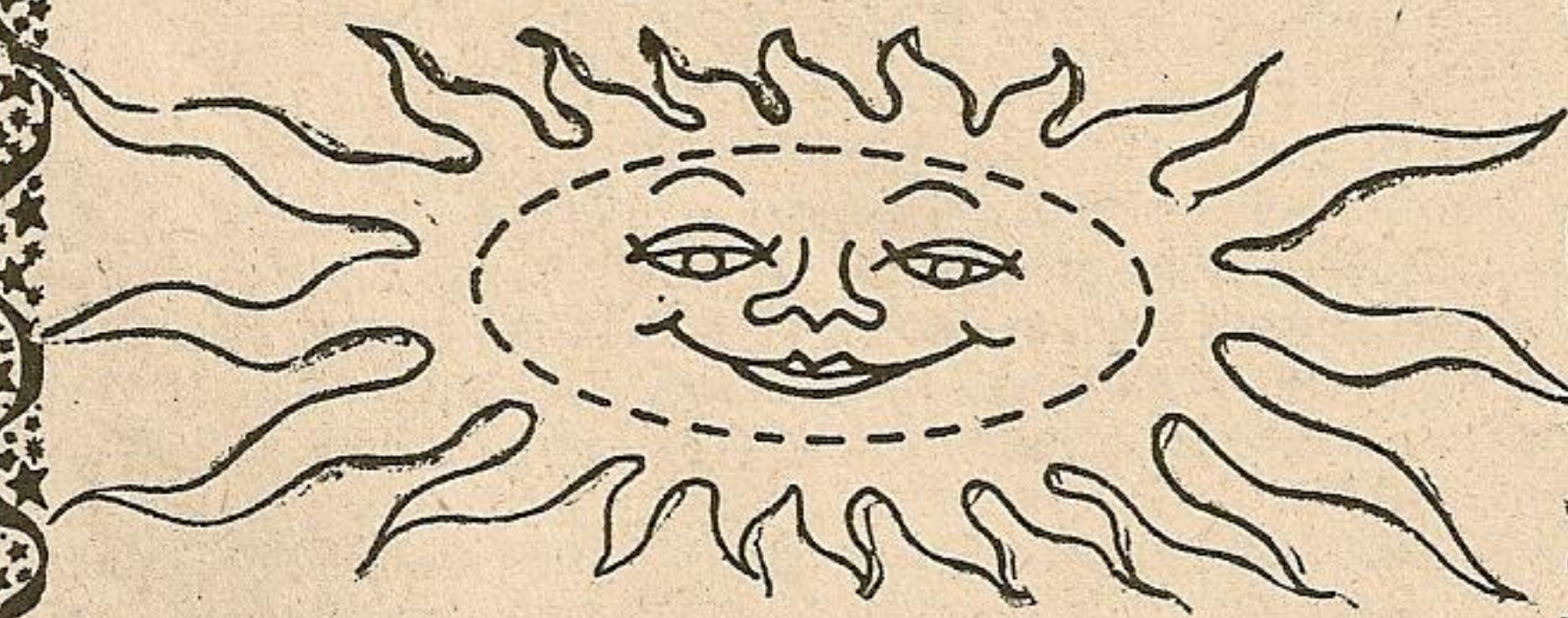
**The Victory Music Folk and Jazz Review** (Court C Possibilities, Box 7518, Bonney Lake Br., Sumner, WA 98390; monthly, \$12 year) Reviews, notes, columns and event listings with a focus on the Pacific Northwest region.

**Video Guide** (Satellite Video Exchange Society, 261 Powell St., Vancouver, British Columbia, Canada V6A 1G3; \$10 for five issues) Independent video enthusiasts would probably find it very worthwhile to plug into this handsome tabloid.

**The Walnut Valley Occasional** (P.O. Box 245, Winfield, KS 67156 USA) This monthly(?) tabloid is great reading for fans of bluegrass. Reviews, features and lots of source information for bluegrass instruments and recordings.

**Warning** (P.O. Box 102993, Anchorage, AK, 99510 USA; \$1 each) Substantial punk fanzine from way up north. Colored ink too.

**Wavelength** (P.O. Box 15667, New Orleans, LA 70175 USA; monthly, \$12 year) Member of the BAM magazine network, the best parts of Wavelength are usually the writings on regional and non-rock related music. I enjoyed the writings of Wavelength contributor Almost Slim so much that I have asked for permission to reprint his writing. Wavelength also contains entertainment listings for the New Orleans area.



*Help spread  
the words*

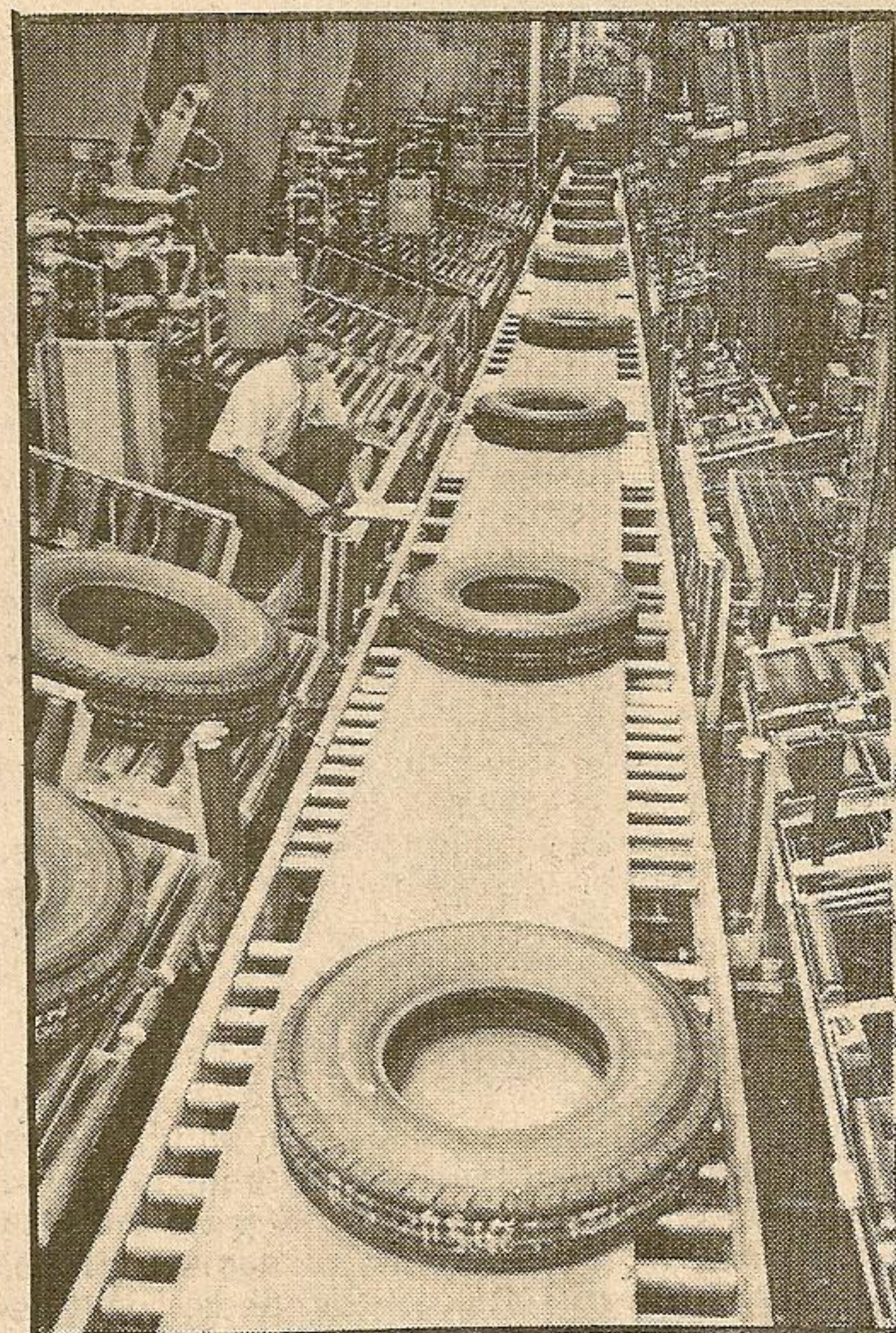
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(805) 646-6814.*



# Regional reports



by Bill Storage

Akron is shrinking. Between the 1970 and 1980 census the population dropped by 13 percent to 237,000. It dropped because people went elsewhere to find jobs. Akron was once the Rubber Capital of the World and now produces almost no tires. In the mid '70s the rubber companies laid off workers thousands at a time. This left some hard feelings between labor and management, stores out of business, and real estate plummeting. Thus we entered these current misanthropic times.

Some have suggested that these conditions allowed the type of music we've heard around here to develop. Since the late 70's several angry local bands have risen to some fame. They are generally characterized by loud, sloppy, essentially traditional rock music played on untuned guitars by short haired, frowning boys dressed in black and red and using nasty language.

Besides a few moderately successful, fairly mainstream performers (Rachel Sweet, Jane Aire, Tin Huey), this area has given us a very famous rock band -- we rarely speak its name -- who, at one time, had some interesting ideas about the evolution of man in society with no environmental stresses for natural selection. Their music is often said to have had Akron's industry as a formative influence.

Both ideas, that Akron's bad times spawned angry punk music, and that our industry is echoed in Devo's tunes, seem to me to be a lot of bunk. Devo sounds like a perfectly lubricated mechanism efficiently cycling in the engineer's mind. Our industry is, or was when Devo was here, a rusty outdated steam locomotive in constant disrepair, groaning and irregularly choking out black soot. The sound of Pere Ubu, from a nearby Cleveland suburb, is a far more believable outgrowth of our industry and is far better music in my opinion.

And as for the angry stuff, I'd bet it's here because it's the safest bandwagon to be on, much as disco was, rather than as a result of post-layoff discontent.

Live music in Akron is available in about a dozen bars or night clubs and occasionally at Akron's Performing Arts Hall, where the Akron Symphony Orchestra plays regularly and you can drink champagne during intermission. Akron's orchestra usually does a good job and occasionally plays something modern, like their premiere of the excellent "Largo for Strings" by Kurt Cacciopo from nearby Ravenna. Generally, though, they stick to horrible European banalities like the Brahms symphonies. The conservative board of Akron U. regulates performances at the Hall so you're not likely to hear much that is progressive, although they did allow "A Chorus Line" without censoring the tits and ass song and George Winston was permitted to play piano in his blue jeans.

Bands in the bars, except for a few remaining punk imitators, play mostly top 40's material. Some do it rather accurately and this provides a good dance atmosphere where large groups of females dance together, mainly during the band's breaks.

A notable exception to the Akron humdrum is 15-60-75, the Numbers Band, who perform at Sarah's every Thursday night. They are, to my knowledge, the only group that consistently brings original material to our area. Since the early '70s they have experimented with their own rhythms, uncommon melodic progressions, and a unique vocal styling with roots in blues and jazz, and are, to quote David Thomas "the band that Pere Ubu goes to see."

Of course we all know that being progressive is a thankless job. But in Akron it must be next to impossible. Last night I went to hear the Numbers Band and sat next to a table of typical Akron night club boys. These are guys in their late twenties wearing square toe, high heeled boots, new flair-legged jeans, Izon or western style shirts, and at least one cowboy hat in the group. After the band had warmed up for about twenty seconds, one guy with a moustache the size of a whisk broom screamed out, "O.K., it works, now turn it off" and all his buddies applauded. Perhaps this mentality is why Akron's girls want to dance with the girls.

## Arizona

by Kerry Kugelman

I'd like to share the little bit I know of the Arizona "alternative" music scene. Please note: my information is just that, my perspective, and there's a lot happening here that I am unaware of. I'm encouraging the people I know here to contribute also (later), but this abrupt deadline didn't leave any time for much research.

### PHOENIX/PHX

Hard core brands dominate the alternative venues here, and there is a good following for that kind of music. Regular gigs by various out-of-towners and overseas groups keep it from being too consistent (i.e. boring).

However, beyond that, Phx is a desert for different music. It is possible for groups in other fringe/experimental areas to be booked, but there's only one or two regular playing

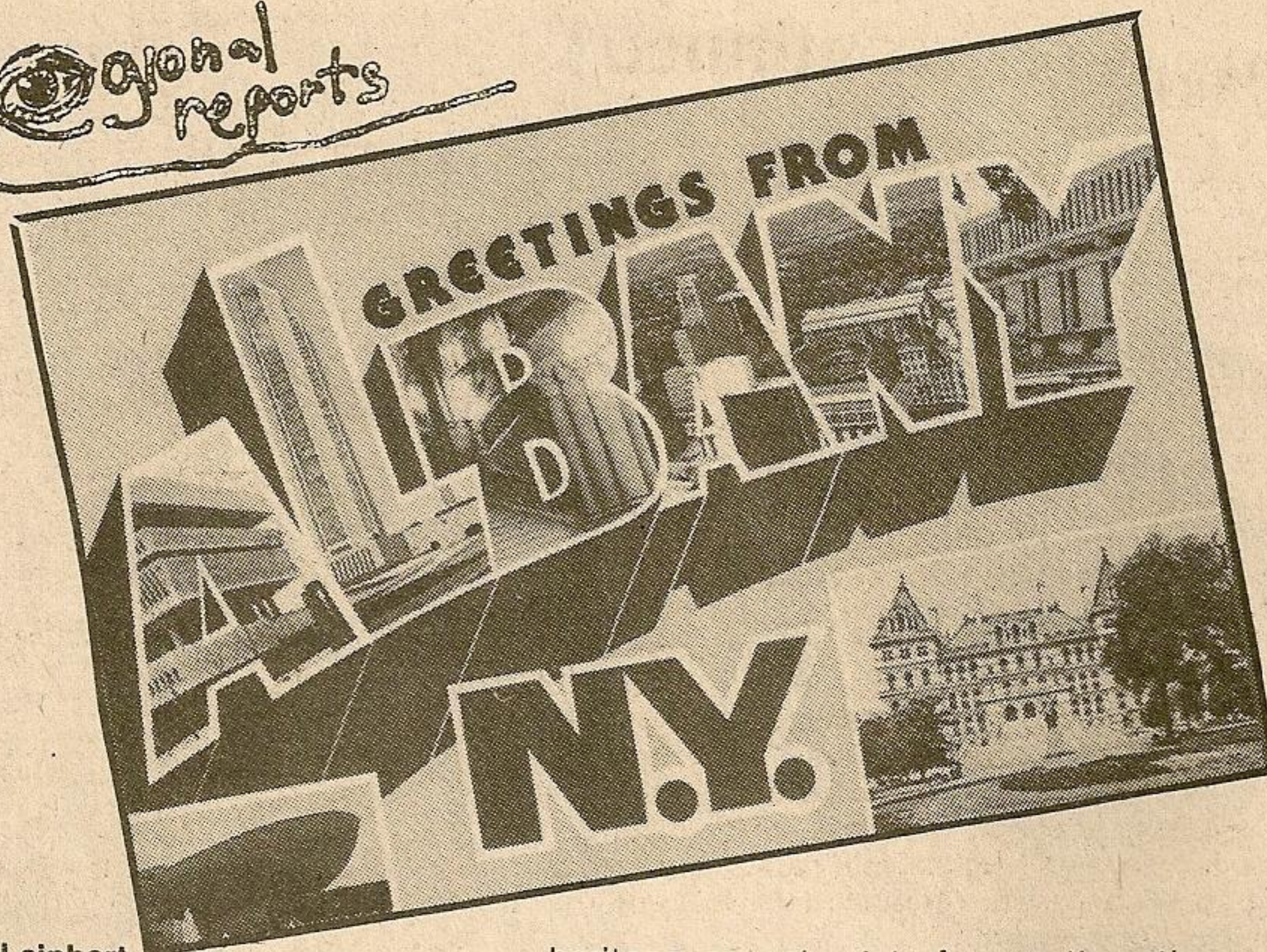
spots for alternative stuff, and they lean toward the hardcork, uh, I mean hardcore and metal varieties in general.

One or two local groups are off into experimental territory, but there's only a small group of fans for that stuff. Out-of-town experimental/weird groups almost never appear here. (Note: for reference, my experi-

(continued on page 21)



## Regional reports



by Richard Lainhart

Albany is the Capital of New York State, and as such its main business is government. As may be imagined, this creates a generally conservative atmosphere. However, there is a small but active original music scene in this area, which is considered to include Albany, Schenectady, Troy and Saratoga Springs.

In new music, the best-known area composer is Joel Chadabe, who has an international reputation in computer music. Chadabe is currently performing in the Netherlands with his custom designed interactive digital synthesizer. Other well-known area composers include David Gibson, Leonard Kastle, James Fennimore and Julie Kabat.

Our best-known local jazz musician is Nick Brignola, a nationally recognized

baritone saxophonist. Among the other superlative jazz practitioners are Leo Russo, Mike Canonico, Lee Shaw, Dave Calarco and Clifford Lyons. Original jazz groups include Himalaya, Downtime and George Mastrangelo's band, of which Jay Traynor, once of Jay and the Americans, is a member. Albany is within an hour of Woodstock and Western Massachusetts where Carla Bley, Jimmy Guiffre, Pat Metheny, Jack DeJohnette, Karl Berger and Gary Windo among many others variously live. We see them in town occasionally.

The pop music scene constantly generates new bands. Blotto has the most recognition of any area-based band, with videos on MTV and a hit single. They're concentrating right now on producing themselves and other local bands on Blotto Records, which has ten releases to date.

Rockabilly has a solid following here,

being represented by Johnny Rabb, Jeannie Smith and the Hurricanes, featuring guitar genius Eddie Angel, the Steven Clyde Band, Johnny and the Triumphs and others. Rabb has a video out and a new Christmas single.

Tom Lindsay, who produces Raincoat Recordings, has issued cassettes by Standing Offer, The Plague, Tom Lindsay, Chefs of the Future, and the Trashnights. There's an 18-band "Raincoat Sampler" available as well as vinyl by Shack.

Other area bands playing original music include: Operation Pluto, Bang Zoom, The Sharks, Capitle, Lumpen Proles, Bambi Manor, French Letter, Square One, Diversion Factor, Penny Knight, Internal Affairs, Names for Numbers, The Ushers, The Stomplistics, Interstate, Finder, The Works, The Verge, E.S.P., Hussy, Yobo Sayo and Ariel. Most of these bands have independent releases or are represented on the four area compilation albums now available: "Hudson Rock," "American Underground" (3-record set), "Live at 288," and "The Raincoat Sampler."

Unfortunately, the only club now programming adventurous music is 288 Lark. J.B. Scott's which booked national bands and was a showcase for locals, burned and never reopened. The Chateau, once the premier area band venue, closed for good about a year ago. Only the college radio stations play anything other than format programming. WRPI (Rensselaer Polytechnic Institute), WCDB (SUNY Albany), WVCR (Siena), WUCR (Union College) and WSPN (Skidmore) all play local music.

Most local productions are recorded at MCE and Arabellum Studios.

Another important local music figure is Real George, of Real George's Back Room, a public access television show, which cablecasts national video tapes as well as local material. Real George has also produced a large number of tapes for area bands.

I'd like to thank Sgt. Blotto for valuable assistance in preparing this letter. Greetings from Albany!

# Albany's acoustic music

by Billie Aul

A renaissance is occurring in acoustic music. It is happening in a number of different places and in a number of different ways. Those of you unfamiliar with this emergence should listen to the Windham Hill artists, the New York singer/songwriters who are recorded on the **Fast Folk Musical Magazine** record and many of the musicians who are part of women's music.

In the Albany, NY area, however, acoustic music never died out. It has maintained a dedicated audience throughout the electric sixties and seventies. They support and encourage the creative activities of many musicians in the region.

**Coffeehouses** are mainly responsible for keeping the acoustic music audience alive and flourishing. The Albany area is too small to support a big folk club with a liquor license so the coffeehouses with their coffees, teas and desserts are the only places

which provide acoustic music on a nightly basis.

Caffe Lena (47 Phila St., Saratoga, NY 12866; (518) 584-9789) is the most influential coffeehouse in the area and needs to be mentioned even though it's 30 miles from Albany. Lena Spenser started the Caffe in the early sixties and gave many folk musicians like Bob Dylan a helping hand when they were just getting started. Caffe Lena has weathered the hard times when folk music was not popular and still provides a showcase for the best acoustic singer/songwriters and folk musicians of all kinds. Recently, Lena has added an evening or two of acoustic jazz to her monthly schedule.

The Eighth Step Coffeehouse (14 Willett St., Albany, NY 12210; (518) 434-1703) has been presenting folk music in a church basement for over a decade. One night a month is reserved for a woman musician and another night is an evening of politically progressive entertainment sponsored by

Tell 'Em You're Here (c/o Cathy Winter, P.O. Box 6380, Albany, NY 12206; (518) 449-5413). Mother's Wine Emporium (Rensselaer Polytechnic Institute, 110 8th St., Troy, NY 12180) is across the river and has free weekend folk music concerts when school is in session.

**Concerts and special events** are another important aspect of the Albany acoustic music scene. There are many jazz concerts sponsored by the local colleges and the Troy Music Hall (33 2nd Ave., Troy, NY 12180). In the summer the Kool Jazz Festival brings many musicians to Saratoga for a weekend. For those interested in traditional folk music, there is the Old Songs concert series. Old Songs (P.O. Box 197, Guilderland, NY 12084) is a non-profit group which also holds an annual folk festival in the summer.

**Radio and records** are other ways to stay in touch with acoustic music. WAMC (public radio, P.O. Box 13000, Albany, NY 12212; (518) 356-4310) and WRPI (college



# Acoustic Albany (continued)

radio, c/o RPI, 110 8th St., Troy, NY 12180; (518) 266-6248) broadcast many jazz, folk and classical concerts held in the area.

WRPI broadcasts "Mostly Folk." Jackie Alper, the show's host, plays traditional folk music, lots of political songs and the best of the new and not-so-new singer/songwriters. She also interviews artists who will be playing in the area. Wanda Fischer plays more traditional folk on "Hudson River Sampler" on WAMC. WRI also broadcasts a woman's music program called "Face the Music."

The local folk record label is Front Hall Records (Drawer A, Voorheesville, NY 12186; (518) 765-4193) run by Andy and Bill Spence who are also responsible for Andy's Front Hall, a "mail order folk music center." Front Hall has about 30 albums on its label, most of them in the traditional folk category.

The unclassifiable activities are the ones which really show the vitality of acoustic music in Albany. The Music Mobile is perhaps the most creative musical venture in the area. Ruth Pelham, a songwriter and guitarist, wanted to bring music into the lives of children. She created a children's music workshop which travels from place to place in her van. She does her presentations in schools, clubs, parks and anywhere else children can be found. The Medieval Faire, held annually at the Episcopal cathedral (All Saints Cathedral, 62 S. Swan St., Albany, NY 12210), provides a place for the many groups to share authentic early music. These groups include lutenists, recorder consorts and madrigal singers. The St. Vincent's Contemporary Music Group works at expanding acoustic liturgical music. They began playing liturgical folk music and introduce new types of music into the worship at their church.



Gordon Bok  
tells a tale  
at an Albany (He'll be at the  
concert a while 8th Step, Tues.,  
ago. April 13)

# Alabama

by Ken Watson

I'm writing from the city of Montgomery, capital of Alabama, and a city that has been home to such diverse personalities as Sun Ra, Tommy Shaw (ex-Styx pap star), Lionel Ritchie (another pap star), and George Wallace (still another pap star).

In a general sense, living in Alabama presents three possible choices one may encounter when attempting to discover or promote a thriving, healthy music scene: (1) move someplace else; (2) complain about the lack thereof; (3) do something about the lack thereof. Of course, we're concerned about those who have made choice number three.

First, if you have access to the "Z" issue of OP, check out the letter by Lloyd E. Townsend, Jr. He does a good job of documenting the problems of running an independent label in the Southland while offering some workable solutions. Those interested may contact him at: Prop. Imaginary Records, 239-A E. Thach Ave., Auburn, AL 36830, U.S.A.

In Montgomery, the greatest effort at providing a cohesive alternative music scenario is being spearheaded by Gene Knight. His production company (Black Belt Productions) has, to date, successfully produced (successful in that there was decent turn-out) a concert of local jazz musicians and a concert by the Red Clay Ramblers. Gene also runs the only record shop in town that carries used rock and jazz, Indies and imports. If you're interested in performing in Montgomery, feel free to contact Gene at his record shop (The Record Exchange, 417 East Edgemont Ave., Montgomery, AL 36175, U.S.A.).

One notable Montgomery musician is solo alto sax/flute player Ron Handy. He improvises over both standards and his own original

material in a quite virtuoso fashion. At the aforementioned jazz concert, Handy was reluctant to perform because he didn't think the audience would accept his music. As it turned out, he blew everyone's mind with his set and ended up stealing the show. Good for him. At present, he repairs saxophones at a local music shop.

On the noisier side of things we have "Bosch." This band has gained a small but loyal audience through the ten or so years of its existence. The "founding fathers" are Fred Johnson (guitar, keys) and Jabo (the Hutt) Daniel (drums, percussion), with the more recent additions of Chris Nabors (sax, flute) and the present writer (guitar, keys).

They started out as a soul band, complete with delusions of getting rich. Through the years, they have mutated into an instrumental rock ensemble that plays everything from pretentious pomp, to crazed improvisational experimentation, to more relaxed acoustical settings. The band practices and performs most of the time in a warehouse they built for themselves on the edge of town, with occasional concerts at local colleges, parks, etc.

The best magazine being produced in Alabama is "The Improviser," available for \$5 from Ladonna Smith (herself a composer and artist reviewed in the "S" issue of "OP"). The address is 1311 18th Ave., South, Birmingham, AL 35205. Among other things, the mag gives the dope on the local Birmingham scene, which is about 90 miles north of Montgomery.

One of my future goals is to establish a label that will give these and other local musicians an opportunity to have his/her product distributed on a national basis to consumers who are interested in an alternative product. Any suggestions/experiences from those who have attempted this would be welcome. Write: Ken Watson, 1352 A Stonehenge, Montgomery AL 36117, U.S.A.

# Arizona (continued from page 19)

mental" I think of Einsturzende Neubaten, Test Dept., Z'ev, Severed Heads, Psychic TV...tape/noise/synth/industrial sound, carried out in an original fashion).

There are three used record stores in Phx, which, happily, do carry a fair variety of things.

The jazz here is stylistically lily-white, though there are some black performers (vocalists Margo and Francine Reed, being most prominent).

Phx Addresses:

- 1.) Notes from Underground - local mag.,

good coverage (when it is published), \$1 each. 5820 W. Virginia, Phx, AZ 85035, (602) 245-0467.

2. Maybe Mental - local experimental group, has several tapes out at \$5 each. 5316 N. 21st Ave., Phx, AZ 85015.

## TUCSON

ENEKE (the Bird)  
291 N. Meyer  
Tucson, AZ 85701

All I know of Tucson is that Eneke, a music/poetry/dance ensemble, regularly brings some of the finest traditional/

progressive black artists to town (Douglas Ewart, Colson Unity Troupe, The Emerging Forces Art Ensemble, among others), and regularly receives a minimal response from people. They are almost unacknowledged in Phoenix.

Tucson undoubtedly has more happening than what I know of.

The northern part of the state is unknown to me, though my impression is that of mainstream stuff being THE available live sound.



Imagine yourself in a society where three or more sexes relate in an infinite number of ways, and repression is in the form of unbridled freedom from meaningless information, and evil and good struggle inside and out. What do you do??

LISTEN ....

Mydolls-speak softly & carry a big stick-12"ep

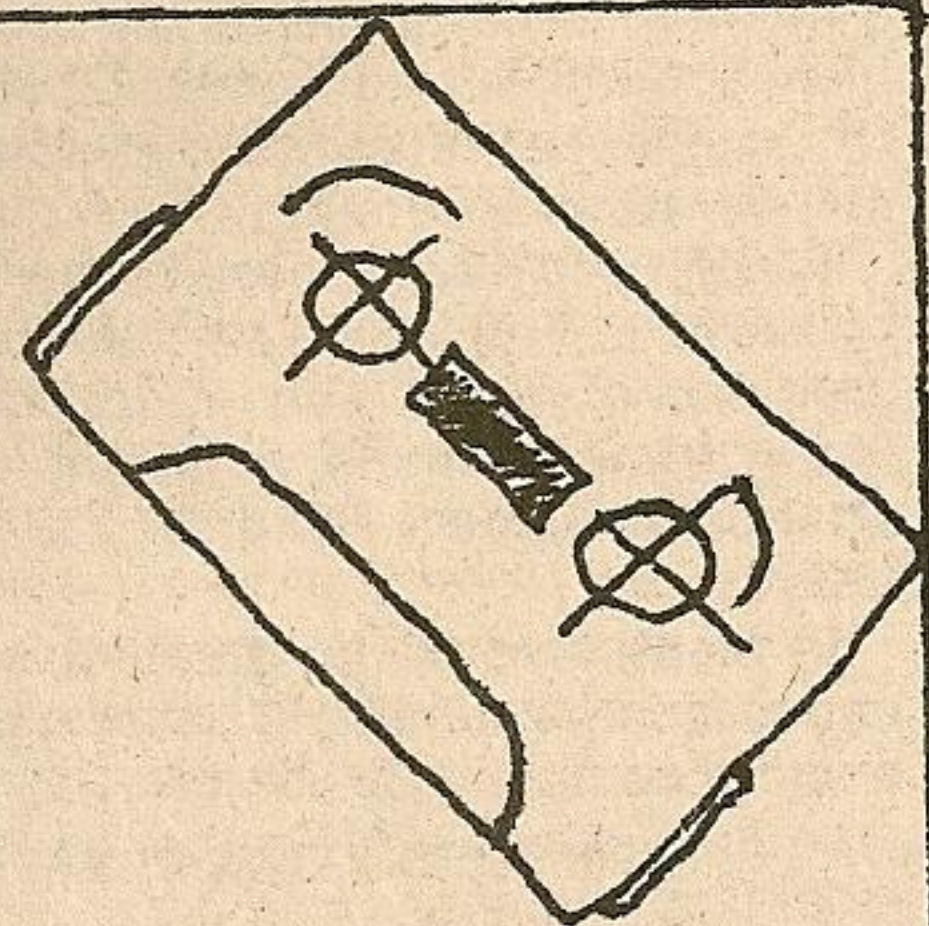


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713-861-0723 77008

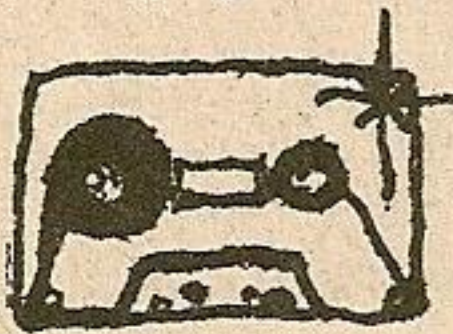


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# Atlanta

by Glen Thrasher

There is an alternative music scene in Atlanta but none of the obvious representatives of "new music" culture have anything to do with it. WRAS is a creative void that programs major labels exclusively. 688 is a repressive, backwards club, wallowing in a new wave past that never meant anything here to begin with. Weekends is a silly disco playing much the same shit heard at 688 and on WRAS. Most local bands that play out churn out the same routine they have used for years. Yet, there really is an alternative here.

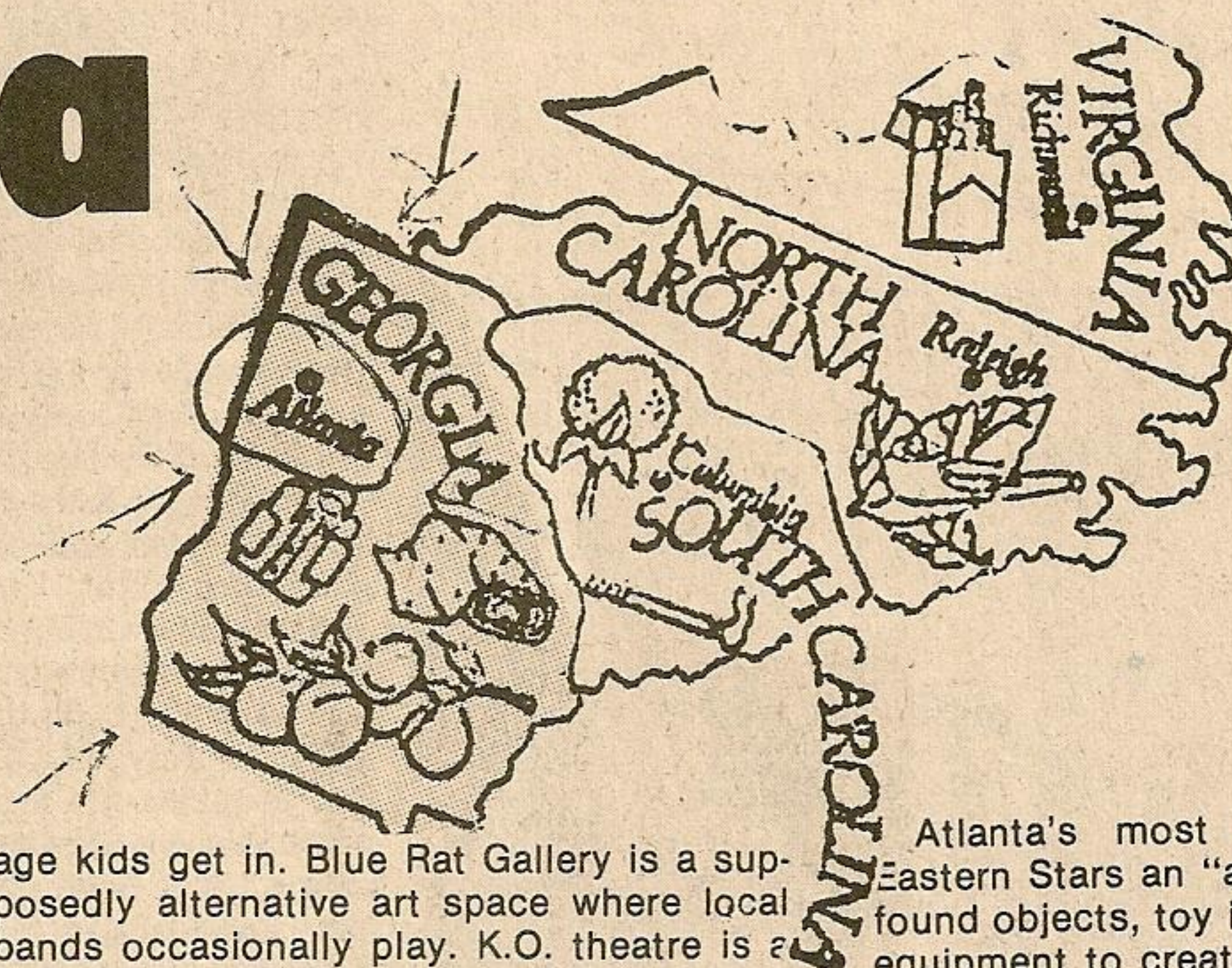
WREK is playing genuinely new music of all kinds. They program classical, jazz, reggae, hardcore and avant-garde of all types. Wednesday night is a night of extremes with hardcore at 8 on **It Came Without A Warning**, no wave/noise rock at 9 on **Destroy All Music** and Industrial at 10 on **Notes From Underground**. WRFG is also doing some excellent programming. Their Monday night line-up includes **Leather Jacket** (H.C./punk/new rock) and **Revolution Rock** (revolutionary punk, disco, reggae and pop). WCLK is playing a lot of reggae and excellent jazz music. In a city that is largely Black, CLK helps fill a void that the so-called progressive/AM funk/scratching/breaking station WIGO does not fill.

Metroplex has been the most stable alternative space for the last two years. (Two cool spaces were closed down by the pigs, Club-Co-Conspirator and the Fallout Shelter.) Metroplex has been doing all-ages shows with local and national H.C. bands and occasionally, begrudgingly opening up to something really different like Floridian Industrial/Torture band Becky's Army. But since September the place has been closed, only now are they re-opening in a new location. Margaritaville is a restaurant where hardcore and rock bands play and under-

age kids get in. Blue Rat Gallery is a supposedly alternative art space where local bands occasionally play. K.O. theatre is a new club in the middle of the Peachtree gay strip that might be a space for some of our bands that cannot play anywhere now.

Neon Christ is Atlanta's best hardcore band, but since Metroplex closed they too have been hard-pressed for a place to play. Destructive School Children is another good up-and-coming young band. DSC and Neon Christ played a show together on election night at a church. DDT are a powerful and tight Metalcore band but too much metal for my tastes, and they too haven't had any place to play all fall. St. Vitus Dance is an excellent garage/punk band but they have not been seen in months.

The more extreme acts hardly ever get to perform at all. PVC Precinct, Accidents of Culture, Pillowtexans and the Young Schizoprenics are ambient and/or Industrial acts that get airplay on WREK, but never play out. The Young Schizoprenics did one hysterical/disastrous show at 688 that angered friends and foes alike. Incest was an amazingly well-conceived ambient/sexual "Brother-Sister" act that played once to 6 people at 688. Jarboe is a poet/songstress whose psycho-sexual audio-installation at Nexus Gallery has disturbed and/or disgusted a lot of people.



Regional Reports

Atlanta's most exciting new act is Eastern Stars an "all-girl" group that uses found objects, toy instruments and no real equipment to create a charming, rhythmic tribal music that combines eroticism, transvestism, nudity, political outrage, good-natured love of everything and outright psychotic energy. Eastern Stars played twice at 688 without official booking and twice they were cut off in the middle of their set. The second time the police were called when they would not stop. But Eastern Stars are determined to be seen and heard. They can play anywhere anytime in your home or theirs and will.

A number of little magazines covering a variety of topics have appeared in the past year. **Suicide Attempt**, a hardcore fanzine has been the most constant. **ThoughtCrimes** is a new political pamphlet covering a number of important issues. **Come Hell or High Water** is the latest issue of the magazine I write for which covers alternative music, art, poetry, anything. 1984 also saw **Fly, Cheap Magazine, Circle A, Manthing, PMA, Restless and Bored, Flex Yr. Head**, and others I am sure. Also **The Great Speckled Bird** is publishing once again.

Contact Glen Thrasher at 645 N. Highland Ave. #3, Atlanta, Ga. 30306, USA.

## Atlanta and Athens, Georgia, U.S.A. Alternative Music Contacts and Sources Compiled by Marie Sutton

### Radio

WRFG - Radio Free Georgia - Alternative music, all types - indies welcome. 1083 Austin Ave., Atlanta, GA 30349; (404) 523-3471.

WREK - Variety, all types played, heavy on jazz, many indies. Box 32743, Atlanta, GA 30332; (404) 894-2468.

WRAS - Album 88. Was the strongest alternative for indies in the 60's and 70's but is now patronizing the majors which is a real loss to the area. 33 Gilmer, Atlanta, GA 30303; (404) 658-2240.

WUOG - Strong on indies. University of Georgia, Athens, GA 30060.

### Alternative TV

Prime Cable Channel 16 - "On Location" - Alternative video music. Bill Lyons, c/o P.O. Box 14012, Atlanta, GA 30324.

### Alternative Clubs

Baker Street - Original rock showcase club. 5830 Roswell Rd., Atlanta, GA 30328; (404) 256-3973.

Cannon's Pub - Strong on Blues, some country and 50's and 60's bands. Alabama's manager gave the club a Gold Record because of their help to him getting the group started. 2625 Piedmont Rd., Atlanta, GA 30324; (404) 237-7217.

688 - Nationally acclaimed new music venue. 688 Spring St., Atlanta, GA 30308; (404) 874-7500.

Moonshadow/Harvest Moon - Large and small showcase rooms; (404) 881-MOON.

The Point - Mainstream and alternative jazz and progressive rock-fusion. 420 Moreland Ave.; (404) 57-POINT.

Margaritaville - New Music, Hard-Core, and Punk. 1145 Spring St.; Atlanta, GA 30309.

40 Watt Club - New music. 382 E. Broad St., Athens, GA 30060; (404) 548-WATT.

Uptown - New music. 140 E. Washington, Athens, GA 30060; (404) 353-3405

### Alternative Record Labels

db Records - c/o Wax 'n' Fax Record Shop, 432 Moreland Ave., Atlanta, GA 30316; (404) 525-2275.

Landslide Records - 450 14th St., Atlanta, GA 30309.

Dance-A-Thon Records and HOTTRAX RECORDS - 26 17th St., Atlanta, GA 30309; (404) 872-4000.

### Alternative Agencies/Promoters

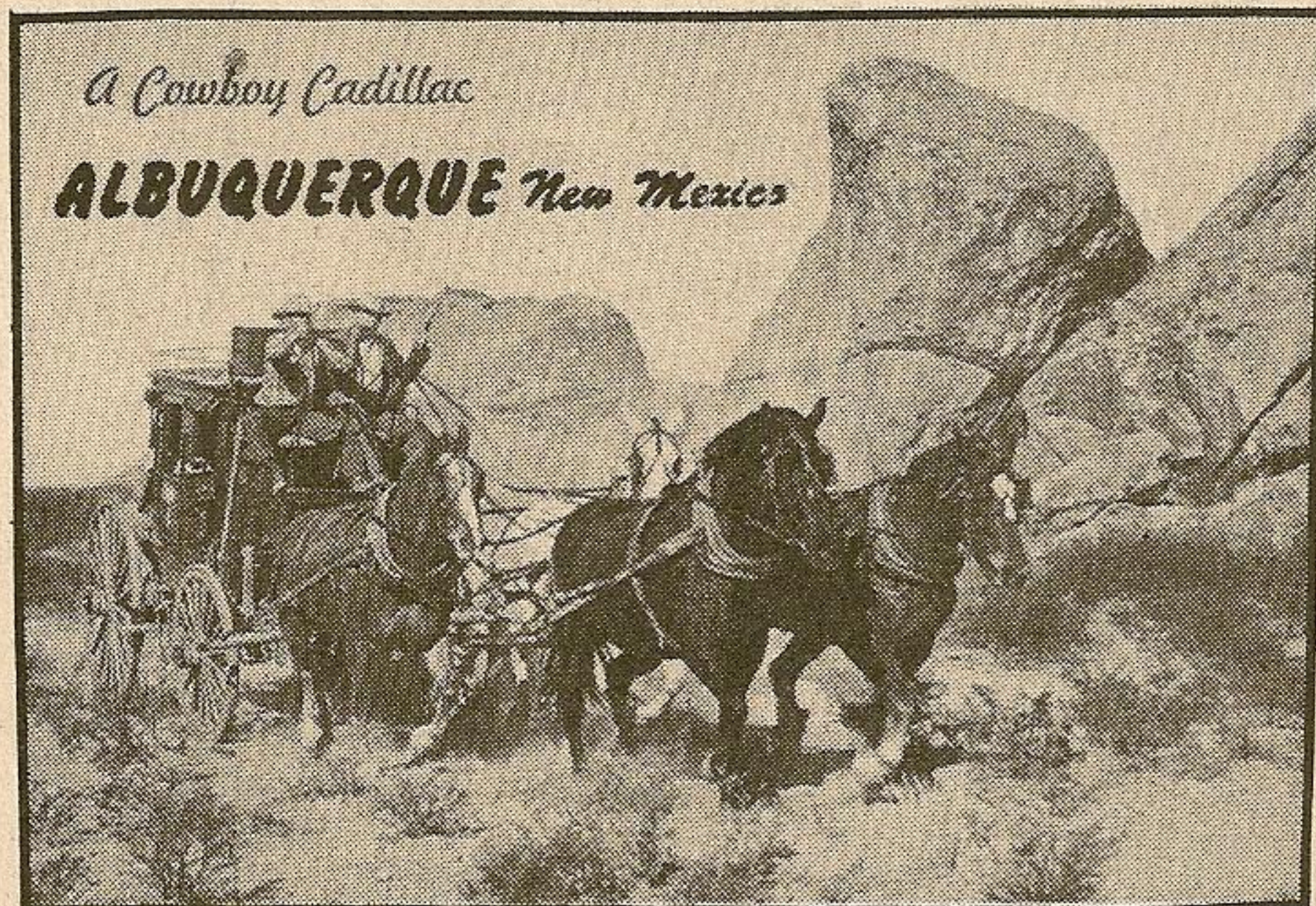
Dynamic Talent Associates, P.O. Box 13584, Atlanta, GA 30324; (404) USA-4000. Books and promotes alternative bands and acts. Only agency to promote local original music for 15 years.

### Alternative Producer

Alexander Janoulis Productions (AJP) - Aleck Janoulis has been producing alternative music since 1959. Most recent projects are an EP for The Pigs of Athens and an LP for the Chesterfield Kings of Rochester. 1957 Kilburn Drive, Atlanta (404) 872-6000.



# Regional reports



by Eric Sonntag

Here's a regional report from Albuquerque, New Mexico. In this meek town of 500,000, music reigns king among young adults. When rock still had roll, Albuquerque produced a band called the Philistines. The Philistines have left now, in hopes of a break into big time in Boston, as the rumor goes. They have the rock of roll, the thought-

fulness of punk and the silliness of new music, or new wave if you prefer. Their sound is unique, a combination of old Blue Oyster Cult, The Jam and King Crimson.

Punk has also gained popularity in this hick town. Sprouting from the main drag (old 66), Central Ave., there has come three dominant bands. Jerry's Kidz, Kor-Phu and Sangre De Puerco are the top bands, playing with the touring bands from L.A., Holland, D.C., etc.

Kor-Phu is the only band that has released an album, although Jerry's Kidz is attempting to do so. Kor-Phu's sound is a little on the strange side, but it is a real upity sound with interesting lyrics. Their songs deal with a mean sheriff to Mr. Koffee to Legos. Jerry's Kidz sounds like the typical thrash-band but with fast music and fast lyrics. When Jerry's Kidz played with T.S.O.L., T.S.O.L. said they were hot. T.S.O.L. also said Jerry's Kidz worried them when they are that good, in a joking manner, but the fact is that Jerry's Kidz is fast and slick. I've never heard Sangre De Puerco play, but I do know the lead singer, one radical dude.

I really like Albuquerque's fanzine. [Name? Address? - DC] The art work done by JAMIE TRUJILLO and R.K. SLOANE are stunning and graphic, one fanzine well worth the 75 cents. Full of interviews with passing through bands that play their one nighters then party. The one thing I really hate about this town is that we don't have any place for the bands to go and play. The dude here that owns Bow Wow Records is letting us use his store just as long as we don't thrash it. But, we need someplace bigger.

For a small hick town, I'm proud to be a punker here, even when the weekends get boring and we can't score some beer. If punk teaches you one thing, it's that you don't condemn other people for their beliefs (no matter how idiotic they may be). My friend Joey told me that, and I believe him, and so should you, or at least think about it, because then we wouldn't have racism anymore.

Anyhow, everyone out there, stay cool and drop on in our small town in the center of New Mexico sometime, it might impress you.

Drop me some letters: Eric Sonntag, 4405 Hidden Valley Court N.E., Albuquerque, NM 87111, U.S.A.

Help the network. Sound Choice needs regional reports from around the world. Send them in. No alphabet theme required

If you don't see the kind of music in this magazine that you would like to read about, let us know.

Write or call Sound Choice / Audio Evolution Network, P.O. Box A51 0191, CA 93023, U.S.A.

24 hour hotline: (805) 646-6814



# Afterimage

by Mark Lane

It's hard to believe that Los Angeles, with such an entrenched post-punk scene, once shunned the moody, dark, and powerful music of Afterimage. But the band was a couple years ahead of its time, as punk itself was still only beginning to catch on in L.A. during 1980.

People would go see other dark bands like Public Image or the Cure when they visited town, but somehow Afterimage's audience illuded them, despite the fact that the band was active on the local club circuit and had released a single "The Long Walk," and a six song 12" "Fade In." Warner Brothers and IRS even took interest in the band, but somehow things never gelled for Afterimage. The tensions this caused, and financial exhaustion, eventually lead to the break-up of the band.

Ironically, it was at this point when the band began to establish a cult following via a series of cassette releases. The most recent, "Afterimage Anthology," is an essential introduction for those not familiar with the band, and a welcome collection of standards and surprises for those of us who follow them.

"Afterimage Anthology" is released on the Trance Port Tapes cassette label, which is owned and operated by A. Produce, Afterimage's original guitar and keyboard player. Produce has released eight cassette LP's by various unusual L.A. underground artists, and more are on the way. Trance Port's catalog can be obtained by writing to POB 85/436, L.A., CA, 90072.

Afterimage's singer-sax player, Alec Tension has migrated to 871 Folsom St., San Francisco, CA, 94107, and goes under the name Chez Voz. He is currently col-

laborating with Ed Zinavage, best known for his cassette release "Surface Tension," on the Art Test label. Recently Voz and Zinavage brought their act to the Anti Club in L.A. and performed their set using only guitars. The result was a folkish German 1920's cabaret sound. Voz is enthusiastic about this new realm and plans to incorporate more musicians into the sound.

Rich Evac, Afterimage's bass player is currently with the L.A. band Psi Com, who have a sound similar to U2. Psi Com have just released the track "Psi Com (Theme)" on the "L.A. Mantra II" cassette compilation available from the Trance Port label. For more information on Psi Com products write to Right Brain Productions, POB 402, Hollywood, CA 90028.

Holland Denunzio, Afterimage's drummer, is now residing quietly in Santa Monica, retired from music.

## DISCOGRAPHY

- "The Long Walk/Strange Confession" (Jan. 1981) out of print.
- "Fade In" (6-song 12" EP) (Oct. 1981) Available through Trance Port. See address above.
- "AYF" (cassette LP) (Jan. 1982) Out of print.
- "Faces to Hide" **On-Slaught No. 2** flexidisc (Aug. 1982) Back issues of On-Slaught are available through Idiosyncratics, 832 Empire Ave., Ventura, CA 93003. U.S.A.
- "American Tragedy" **On-Slaught No. 3** cassette compilation (March 1983)
- "Afterimage" (alternate studio take) "L.A. Mantra cassette compilation" (April 1983.)
- "Afterimage Anthology" cassette collection of previous works and unreleased, live, and alternate version tracks. (Oct. 1984) Available through Trance Port.



# Alexis Alrich

by Larry Polanski

Alrich, a young composer, is active in the contemporary musical life of the Bay Area. Besides her own music, of which there is now a substantial amount, she had been interested in performing the music of many younger composers of the west like Peter Garland, Larry London, Jody Diamond, and others, and has organized and participated in several important concerts of new work in the area.

Alrich's music is an interesting combination of the radical and the conservative. As a student of Lou Harrison's, and as a former graduate student at Mills College, she has by nature an experimental bent. Her music often takes strange and ungainly turns, combines widely disparate elements, and explores the use of just intonation, noise, non-western percussion, the harmonic series, and other rather new compositional ideas. At the same time, she remains unabashedly tonal,

and at times, unabashedly "pretty" sounding. While I often find myself disinterested in any sort of reactionary element in new music, there is an underlying integrity to Alrich's music combined with an extremely subtle sense of new harmonies, rhythms, and formal conceptions that continues to interest me, piece after piece.

The "Didymus Set for Harp" (1980), written for and performed by Alrich on troubadour harp tuned in just intonation (with some "well-tempered" intervals), is one of my favorites. It is a tightly constructed and elegantly simple set of dance movements which make remarkable use of the harp's scalar and harmonic resources in that intonation. The "Oakland Variations" is a work for large chamber ensemble which exploits a more dissonant and adventurous tonal and formal idiom. The last variation, scored for two pianos, is based on harmonic series related intervals, and is reminiscent of some

of the works Henry Cowell and James Tenney.

The "Trio for Violin, Cello, and Piano," is a major work in what at first listening appears to be an unusually conservative formal and harmonic style. After hearing the piece a few times, however, I was struck by the impressive compositional technique, lyrical string writing, and a hard-to-pinpoint sense of the unexpected.

The "Six Haiku by James Luguri" (1984) are written for and performed by the Diamond Bridge Gamelan, and American Gamelan under the direction of Jody Diamond. These pieces are short textural studies for the Javanese style gamelan, in which traditional techniques (like the offbeat patterns known as "invals") are combined with a modern western sense of form and rhythm.

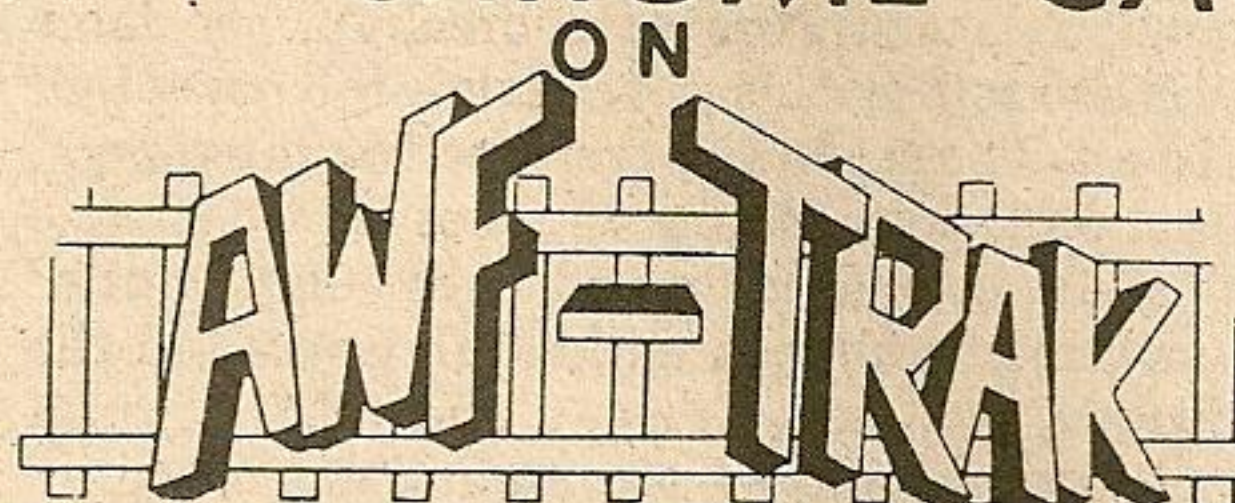
Like some other American composers  
(continued on page 27)



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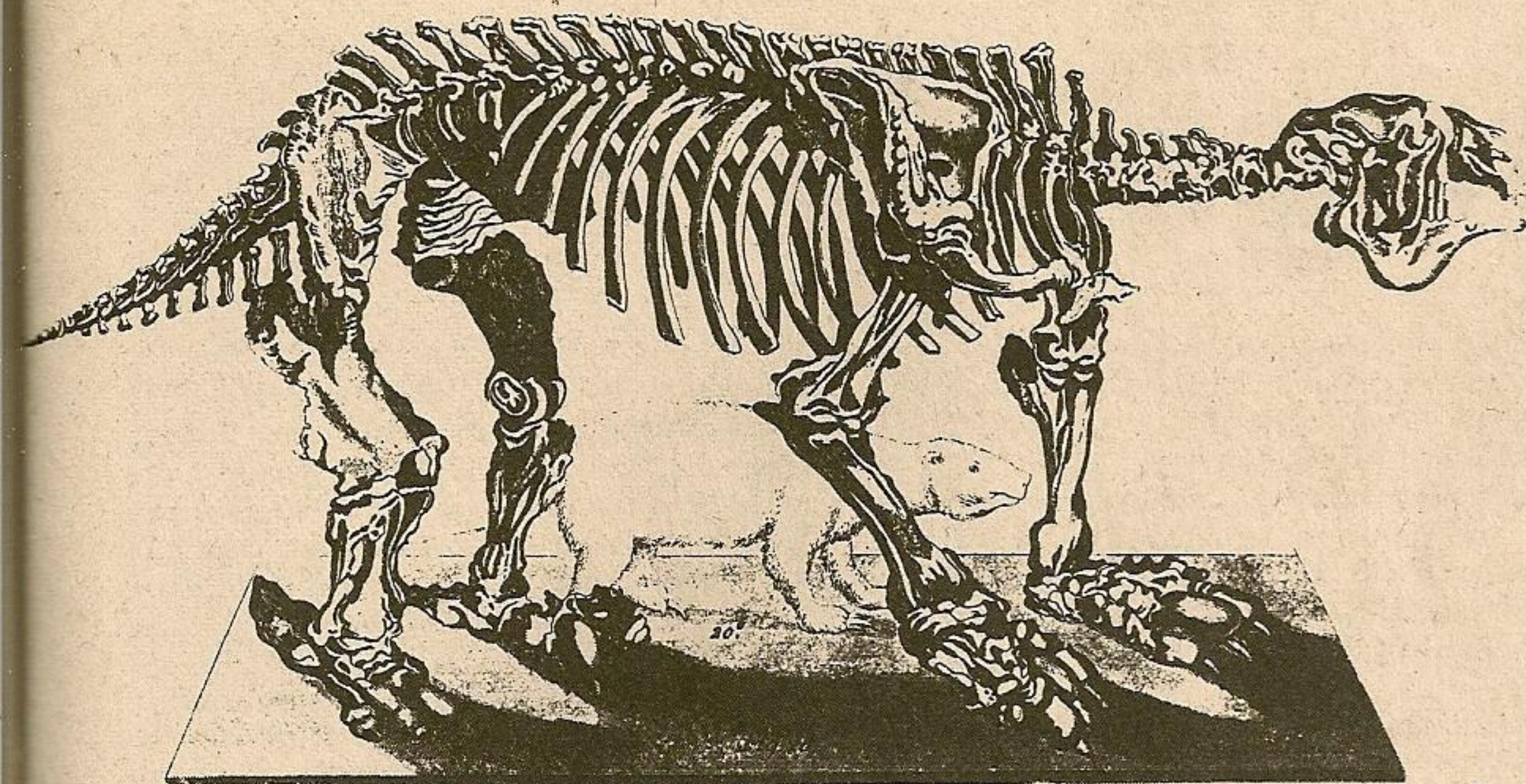
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by C. W. Vrtacek

Once upon a time there was a very, very good and very, very influential English avant-experimental rock outfit called Henry Cow. This band was/is amazing. One day, the time came for them to make a new album and things got sidetracked. Some of the Cows wanted to do a song oriented lp, and others did not. The ones who did, Chris Cutler (drums, lyrics), Dagmar Krause (singing) and Fred Frith (guitars, keyboards, violin) finished the album anyway, and it was called *Hopes and Fears*. But since it didn't sound like Henry Cow, they decided to come up with a new name. And that, children, is how the Art Bears were born.

Now that I've gently led into the fold, allow me to slam the gate shut behind you and tell you one thing, which is a fact: Art Bears were one of the most astounding artistic/musical collaborations to come down the pike in many a year. No joke. Their music was (the band ceased to be after their third release) so thick texturally that a machete was almost a necessity for total dissemination. Sombre, dark, and swirling, it is deep like almost no other music is deep. Frith's masterful guitar work, solid keyboard foundations, and inspired noise experiments collided perfectly with Chris Cutler's explosive clatter and Dagmar's tense vocals, which

could stop your heart at ten paces. By focusing everything they had learned about rock and experimental sound textures into generally short songs, Art Bears presented their work more as theatre than simply music.

While *Hopes and Fears* was a bit erratic, owing to the fact that it was the result of a band in the throes of a breakup, the later works realized this gifted trio's full potential. Twice. The second Bears' disc, *Winter Songs*, is a philosophical and musical tour de force. The lyrics, based on relief carvings Cutler viewed in a French cathedral, presented the idea of the past, present, and future frozen together for a brief second and examined.

They at once describe the action portrayed in the carving and simultaneously infer a wide variety of interpretations without taking one particular stand. *Winter Songs* music by Frith is equally simple yet complex. While there are very few chord changes per se, with the music taking off from a kind of medieval/folk base, Frith's melodies go beyond haunting to the point of transcendence, and his various instrumental embellishments are -- well, they're very damn good, that's what they are. In fact, dare I say brilliant? Through this Dagmar's voice alternately gasps, croons, and cuts through the material like a knife.

The third and final Bears' statement came

# Art Bears

## on a pedestal

in the form of a political manifesto. *The World As It Is Today* points a scathing, cynical finger at the people who have screwed up the world and put us on the edge of the cliff. Lawyers, venture capitalists, politicians, and other paranoids are skewered here, but not to the exclusion of the music. Where 99 percent of those who attempt this sort of thing fail (especially the hip pseudo politicians of the new wave), the Bears succeeded. Never lapsing into rhetoric as a means of blowing off steam, Frith again put his shoulder to the grindstone to come up with music that is often times as heart wrenching in its sadness as it is terrifying in its references to reality. While not a happy work, it is a truly accurate and fully realized one.

As you might well imagine, the Bears never won any Grammy Awards, since truth and beauty don't sell as well as opium and sensual diversion. An Art Bears album is at once a chilling and profoundly beautiful view of the world. It's not background music, it's too tough for that, yet for those willing to venture into it (the records were marvellously produced!) you will find music that demands from you at every turn -- and rewards you for your efforts. Definitely a cornerstone to any collection of original twentieth century music.

The three Art Bears albums are available from Recommended Records, 387 Wandsworth Rd., London SW8 2JL, England or good import shops and catalogs. There are also two Bears singles, *Rats and Monkeys/Collapse* (unreleased B side) from *Winter Songs*, and a one sided live seven inch, *Coda to Man and Boy* (also from *Winter Songs*) which was recorded live at Cantu, Italy during the only Art Bears tour in 1979. The latter is highly recommended for its eerie mood and Frith's stellar guitar solo.

## Alexis Alrich -- continued from page 25

who've written for gamelan, Alrich mixes slendro and pelog freely [i.e. "slendro?" "pelog?" Just call me and Webster's ignorant -- D.C.]

and on the justly tuned instruments built by Lou Harrison and Daniel Schmidt, the various harmonic relations arrive at a logical complexity that perhaps would not be possible with traditional Javanese instruments.

My favorite Alrich work is a new piece for

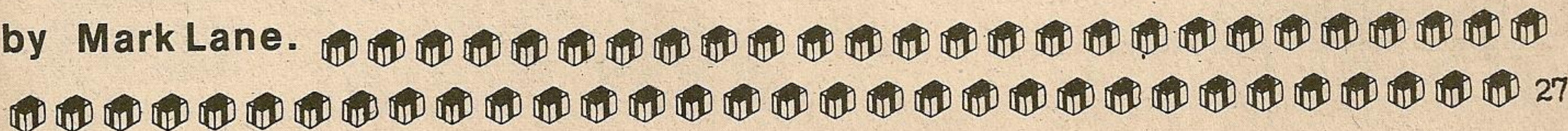
mandolin and guitar, entitled "Prelude and Marshall's 'Gradual Requiem'" (New Albion Records, 500 Cole St., San Francisco, CA Jig." This work has been performed and recorded by Paul Binkley (guitar) and Dana Rath (mandolin), and is soon to be released on Opus One Records (Box 604, Greenville, ME, 04441, U.S.A.). Extremely idiomatic for the instruments, it also extends the conservative compositional manner with which the mandolin, with some notable exceptions (like

Schoenberg's "Serenade," Ingram 94117, U.S.A.), and my own piece for two mandolins, "Little Maggie"), has been treated in the past. This piece recently won an award in a national competition for new mandolin music.

Alrich's music is as yet unavailable either on record or in a formally published form, but tapes and scores are available from the composer c/o Thin Edge of the Wedge, P.O. Box 9911, Oakland, CA, 94613, U.S.A.

**Audio Evolution Network members get goodies in their Sound Choice subscriber envelopes. The flexi-discs in this issue were contributed**

**by Mark Lane.**





# Autosalvage

## Backtracking

by John M. Johnson

This got a rave review in Rolling Stone when issued in 1968 by RCA but it didn't sell worth its weight in used hockey pucks. Which goes to show you never can tell as the lead singer has a unique soft rasp of a voice and while he doesn't carry a tune with the greatest of ease neither did Lou Reed or Bob Zimmerman. Yes, there is a vague vocal resemblance to that pair of icons but it's largely subliminal.

Autosalvage wrote good songs and put them across well. Lots of acoustic guitar

augments the standard rock band line-up along with occasional medieval stringed instruments, horns, strings, and electronic effects. All material is delivered within inventive song structures that still have room for hooks and appropriate metaphysical lyrics ("If you want to trust yourself/Then trust the one that talks to you"). Still listenable today thanks to absence of refried feedback boogie.

Autosalvage may have been paisley punks recently psychedelized but they weren't stupid and it shows. Better tracks include "Ancestral Wants" (complex instrumenta-

tion done creatively ala Love's *Forever Changes*, a powerful jam on Leadbelly's "Good Morning Blues", and the non-hit single "Rampant Generalities" (would have been nice to see that title in Top 40 listings).

The band was from upstate New York but sound West Coast, as if *Surrealistic Pillow* had been a "profound" experience in their musical development. Little of the urban soul influence of their regional contemporaries. If this is but an artifact of attempted consciousness expansion, it is at least a most entertaining one. Not for '60s nostalgists only.

By Sam Rosenthal

AMBER ROUTE is probably my favorite of the independent "rock" bands. Their music conjures up vague comparisons to *Wish You Were Here*-era PINK FLOYD and mid-era TANGERINE DREAM. When combined together, it comes off as very original; a kind-a rock that doesn't "jam-out", and isn't anything like the generic-poop on the radio. Based in California, their two LPs (1980's *Snail Headed Victrolas* & 1983's *Ghost Tracks*) swirl voices & odd sounds into the cosmic mix; supplementing Richard Watson's synthesizers, pianos, vocals, & clarinet and Walter Holland's synthesizer, vocals, guitar, electro-dums, etc. Additional musicians, were enlisted in individual songs on the second LP; and Lou Rossi joined the band on bass & vocals.

*Ghost Tracks* displays a new found "commericality" (if I dare call it that). The songs have a more complete sound; literally: they are more recognizable as 'songs' (let's compare it to the way Laurie Anderson's second LP is much more 'song oriented' than the first). *Snail* has the long Micheal Stearns/TaDREAM-type space romp of "Asteroid Joiroid;" while *Tracks* has my choice for obscure dance-smash of the year: "Don't Drink Lemonade Formaldehyde." It starts off with bird tweets, but soon the drums & synth fade up...creating a bouncy dance tune, with a relevant message. "It's an aerobic version of 'Lemonade CH<sub>2</sub>O'," he jokes, "with a German-Version on the other side."

*Snail Headed* will satisfy the more spacey of us, while *Ghost Tracks* could appeal to a mass audience. AMBER ROUTE provides a (dare I say it) "thinking man's side of rock (ooh!). They are not there to wail out that big guitar solo! They provide a rich backdrop, in front of which some interesting lyrics and catchy sounds/instruments are bounced around. The Clarinet adds a unique touch...from a unique band. One day the rest of the world will discover them, and understand why I like them so...

Write AMBER ROUTE at Box 3528, Orange, CA 92665 USA.

Sam R. edits *Alternative Rhythms*, 8951 SW 53rd St., Cooper City, FL 33328, USA.

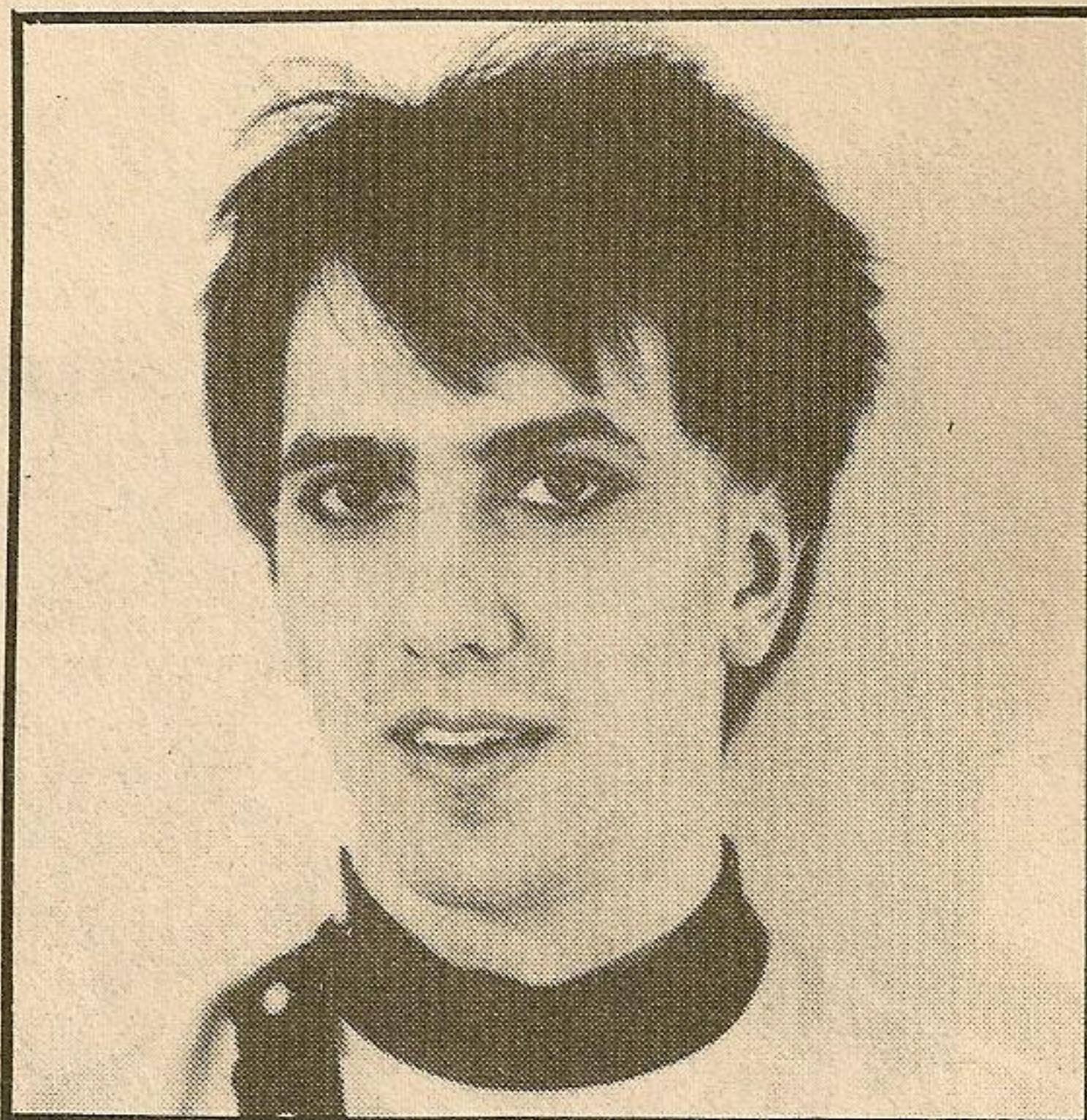
# Amber Route







# A l g ebra Suicide



by Oleh Hodowanek

In 1982, poet Lydia Tomkiw along with her musician husband, Don Hedeker decided to combine their respective crafts and form Algebra Suicide; a Chicago based duo attempting the tricky marriage of spoken poetry to music.

Their first recorded effort, a four track EP entitled *Algebra Suicide* is a couple years old, and has met with generally good to excellent reviews. Selections from it have appeared on several independent cassette compilations, including ROIR's *Trouser Press Presents The Best of America Underground*. A second EP is planned for release January '85 and will feature at least five tracks.

Tomkiw and Hedeker call their approach 'Avant Garage.' Tight, vivid images, often oddly sensual, are fixed in a wash of noisy, solo Vox guitar-organ ambience, with a Multivox drum machine to round things out.

Hedeker, who has played with a number of bands in Chicago and hosted several alternative radio shows there, takes a decidedly restrained approach to his wife's image rich and semi-surreal verse. As Tomkiw puts it: "Don tries to come up with music that is in-

teresting, but at the same time doesn't distract from my words. As a result, the music is somewhat minimal; the tone of the piece is primary. My concerns revolve around following the rhythm of the music with my speech patterns, but still having it sound natural.

Tomkiw is a published poet, with several books of her works available. In reciting her work she's able, at times, to produce a weary, wistful quality in her voice that keenly matches and opens up words that are rife with imagery; at other times, she sounds street smart sultry, but very much approachable; and at other times, unfortunately, self conscious and straining. Fortunately, it seldom throws off the stunning effect of the words themselves: (from "Recalling The Last Encounter")...I want to talk about milk,/About the invisible bones of the face,/About this brain that sits/Too close to the skin while I hear/You tell me/We could be chainsaws under the stars.../Under what stars?

It isn't singing, and these pieces aren't necessarily toe tappers; all the same, the new EP has a punky, poppy feel to it. Tomkiw makes effective and tasteful use of delayed echo in "Somewhat Bleecker Street," and

Hedeker provides an all too brief dreamy, churning accompaniment. In "A Flock of Crows" Tomkiw's muttering sounds sexy and intimate.

From the appearance on different tape compilations of material taken from their first EP (on which the above quoted lines appear), Algebra Suicide have gotten lots of letters and contacts from the U.S., Canada, Europe, and Japan. Future appearances on European compilations are pending. Both EPs are available at \$3 each from: Algebra Suicide, P.O. Box 14257, Chicago, IL 60614.

## Algebra Suicide Discography

Algebra Suicide, First EP 1983.

Algebra Suicide, Second EP Release date, January 1985.

Selections from Algebra Suicide's first EP can be heard on:

*Trouser Press Presents the Best of America Underground*, Roir Cassette;

*On-Slaught No. 4*, Idiosyncratics, 832 Empire Ave., Ventura, CA 93003, USA;

*Testube New Cassette No. 1*, Testube News, P.O. Box 89, Bascom, Ohio, 44809, USA;

*Pursuit of Happiness No. 1*, c/o Al Margolis, 33-28 148st, Flushing, New York, 11354, USA.

# Alienation

by David Mandl

Alienation is one way that people are kept unaware of their individual and cooperative potential. Up at 7, shower, subway, 8 hours of work in a cubicle, shower, dinner, TV, sleep -- a vicious cycle that leaves most people exhausted, frustrated, and isolated. Convincing yourself and others that it doesn't have to be that way is the first step towards changing it. Some suggestions:

1) Use equipment or supplies taken from your workplace to make something (preferably during work time). Mail or give it to someone.

2) Invite someone over for dinner. Cook the

meal together.

3) Encourage as many people as you can to be creative, especially people who are afraid to, or don't consider themselves 'talented.'

4) Cut out of work with some co-workers and spend the day talking, making music, or whatever.

5) Spend as little time as possible watching TV or working at stifling, boring, unconstructive jobs. Try to use 'dead time' (subway riding, etc.) productively.

6) Give away things that you don't really need.

7) Eliminate money from as many of your dealings with other people as possible.

8) Try not to deal with people or entities that spread alienation and distrust and discourage cooperation, originality, and health (governments, capitalists, large food producers and entertainment conglomerates).

9) Make friends with people in other cities and countries.

10) Share any special or valuable knowledge that you have with others.

David Mandl

Anti-Alienation Task Force

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# Obo Addy interviewed:

## 'We don't call it talking drums'



Interviewed by  
Mike Johnson and Julia Kilgore

**MIKE:** Why are you in this country and what are you doing in this country?

**OBO:** I came from Ghana and I'm here to first of all promote my culture and use my talent and creativity and show it to Americans.

**MIKE:** Where are you currently located and what is the response there to your music?

**OBO:** We're based in Portland and the response there, in the Northwest, is really good. Some people call the music a healing music. But I named the music we play "feelings of all" because we have lots of different kinds of feelings in it. Feelings of all, feelings of everybody. It's something that everyone likes.

**JULIA:** Could you categorize your music along the lines of a particular type of African music or is it a complete blend?

**OBO:** What I'm doing is using my traditional music above ground. My father was a medicine man and he performed his ritual ceremonies with drumming, dancing and singing. We have 55 brothers and sisters and all the men became very good drummers and we have different kinds of rhythms. I always get some inspiration, ideas, from the traditional music and put a little bit of jazz in it because I was playing jazz and singing jazz since I was 18 years old.

**MIKE:** Did your parents listen to jazz?

**OBO:** No, we were in a society, I won't call it a low-class society, but it is a traditional society. My parents didn't go to movies, they didn't go to nightclubs but they started training us to do things like that, like go to nightclubs and go to school.

**JULIA:** You said you started playing in

clubs when you were 18. Was this to make money?

**OBO:** Yeah, to make money and also I was interested to expand my ideas on music. I didn't know what I was doing but I just loved the scene as a village guy. I started liking the scene and looking into windows because every nightclub is open and peeping from somewhere I could see people and see the bands playing and this attracted me and also I heard that they pay money to do that so I stopped school. I said, well, maybe I want to do this and I just got into it. I didn't learn anything. I started with bongos and singing. And I was singing songs like "All Of Me" and "Stardust," "I Can't Give You Anything But Love," "Ain't Misbehaving" and lots of tunes like that.

**MIKE:** How big were the groups you were playing with then?

**OBO:** The first group was with a guy called Joe Kelly and the band's name is Joe Kelly's Band. I think we had nine. We were using three trumpet, alto sax and tenor sax, trap drums, bass, guitar, bongos and conga.

**MIKE:** Were they playing from sheet music?

**OBO:** Yeah. What he did was he would take a record and take the melody out of the record and rearrange it. It was a little hard for a musician because if you wanted to be a singer you gotta know how to sing so many different kinds of songs because we have so many people from all over the world coming into the country. We started with waltzes, quicksteps, little fox trot jazz, Bolero, rumba, tango and things like that.

**MIKE:** Many different cultural backgrounds.

**OBO:** That's right because we were under the British government. That was around 1954.

**JULIA:** That sounds like the beginning of

Hi-life.

**OBO:** Yeah the beginning of Hi-life. It is a traditional music that started with drums and vocals and when we learned a little bit of American musical instruments we started putting it in. So it started with drums, we added guitar to it and one drum and vocal and when people know how to play the horns we put it in. It went on for sometime and the tempo started changing like a fox trot and that's why I tried very hard and wanted to change and send the rhythm back to the old-time Hi-life or put in more traditional rhythms. That's what I'm doing now. I'm taking lots of my father's ritual rhythms and write a tune in back of it. Take maybe a three-drum rhythm and give it to bass and then write a tune to it.

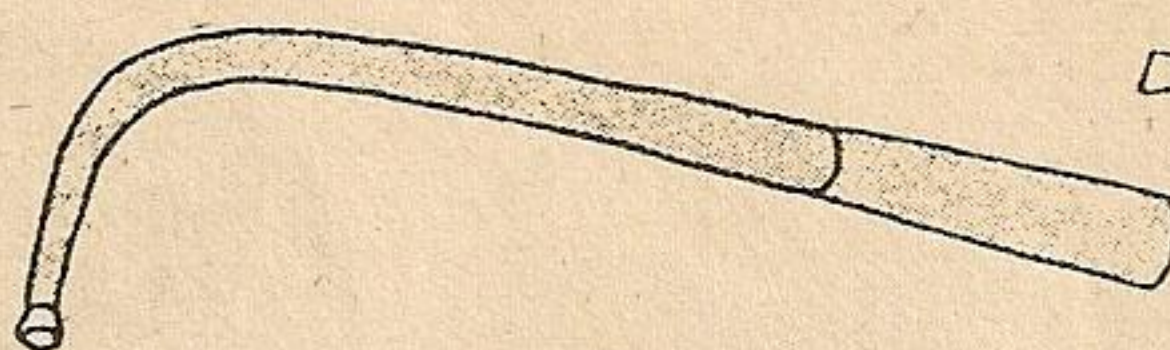
**MIKE:** I notice that on your album you do have several different saxophonists and they sound pretty jazzy to me. Is that intentional that you have people playing jazz?

**OBO:** Yeah. I made a research in my beginning. Everybody has to establish something before they start using their own creativity and ideas so I made research and I found out that if I be able to put in a little bit of jazz -- which many people say jazz originated from Africa or something like that -- if I be able to do that then I can get some people who like it because my father's ritual thing is really complicated. We play one tune called "Africa Speaks, America Answers" and all the time when we play people stand there. They like it but they don't know what to do with it. They will applaud really loud when we finish but when we play and you look at them you might think they aren't enjoying what we are doing and so I try to swing every song a little

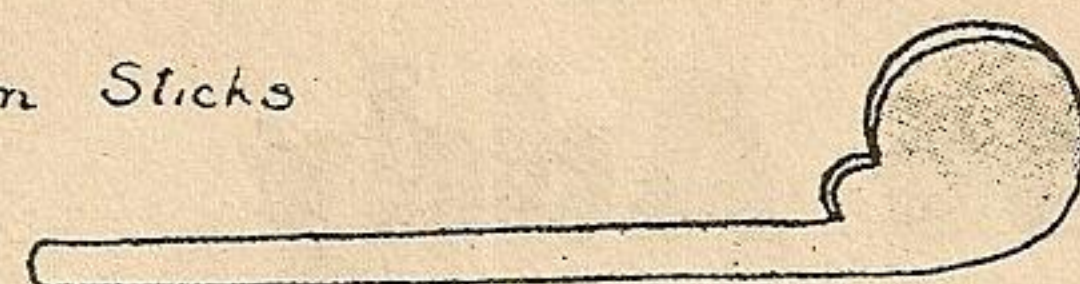
continued on next page



# Obo Addy



Drum Sticks



bit for people to be able to move with it.

MIKE: But you do want to bring, it sounds like, the ritual aspect to more people who have no idea of what it is. Why do you want to do that? What is it about your music that you really want to bring people?

OBO: I felt that Americans are people who are more concentrated on creativity. I'm thinking of spreading my ideas and my creativity all over and America being a world-wide creativity country I decided to come here. And also I think why I'm doing it here is because people learn a lot here. Since it is a creativity country everyone wants to learn something and that's why I decided if I'm here people might get something from me for the country of America.

MIKE: Where do you tour?

OBO: We came to Washington state for about three or four times every year since 1973 and then we went to Australia and Japan...

MIKE: So mainly you came to Washington State?

OBO: We came to Washington State and Washington D.C. and Maryland University and Philadelphia and Chicago.

MIKE: So you moved to Portland 10 years ago?

OBO: No, about four years ago.

MIKE: So you like the city then?

OBO: Yeah, it's a small city. I'm a person who is sometimes scared of big cities but I'm getting used to it.

MIKE: At this point do they have a pretty good club scene that you can play in?

OBO: Well right now there are no clubs very much in Portland to play but we play outside like in Seattle. The thing is like I'm based in Oregon and Washington because we keep going up and down -- Vancouver, Seattle, Portland, Eugene, Ashland, sometimes Arcata.

JULIA: The song "The Drum That Sings" features the dono, the talking drum. A lot of people don't know that is used for other purposes besides just musical purposes.

OBO: Dono is an instrument that came from the Northern territory of Ghana. They use

dono in celebrating ceremonies like festivals. And dono is a lead instrument that works as a solo instrument unless you have about ten of them then you can make harmonic, rhythmic sounds out of it. One dono they use for praising people. They use it in waking people up in the morning for festival. They use it in gathering musicians to start a procession to a festival place. And so it's a very keen instrument. Many people call it talking drums but we don't call it talking drums because every drum has a name and also it is the British that named things when they didn't want to pronounce it the right way, or when they don't want to know or when they can't pronounce it they just give a name, "the talking drum."

JULIA: I've heard that some tribes will do a tree felling ceremony for the wood for the drum and talk to the tree, tell the tree what's going to happen, the whole ritual to have good vibrations in the drum material. I wonder if that still happens?

OBO: Maybe it still happens. But one thing that many people don't know is that Africa is a very big continent and there are many things I don't know in Africa like when you say "I heard that..." but I don't know about it. It is not my country. Like in the movie "Roots" a young guy before getting into marriage he goes to the forest, cuts a tree and makes a drum. It sounds like every African can make a drum but that's not true. It's not true. People who are carvers make drums. I don't know how to carve a drum. I know how to play it and how to repair it. I can put another skin on it. But I don't know how to carve it. So maybe what you're saying is true but I don't know which country does that.

JULIA: I thought it was Ghana, the Ashanti tribe.

OBO: No. Ashantis have carvers. They go and find the wood and cut it. What they do is pour libation in cutting the wood because we have a belief that trees also breathe and we have some rituals. We think some trees are genies and stuff like that. So when cutting a tree you have to excuse the tree, the spirit of

the tree. And then there will be a libation poured. You pour a drink down -- "this is what I'm going to do." It is not like society go and gather round and have a ceremony. Even in my country, if you travel 20 miles I don't understand the language there. You see different kinds of musical instruments. People think African music is drumming. We have very different kinds of musical instruments, we have something like violin we call googi, [instrument spellings are approximations -- DC] we have something like xylophone we call jeri, we have whistles, flutes and other musical instruments.

MIKE: What is the record industry like in Ghana?

OBO: Right now they are into the kind of music I am playing. Before nobody did like it. I started since 1967 doing what I'm now doing and they didn't want it. They wanted soul, reggae, and so many commercial things. But when I left in 1972 through 1974, Hugh Masekela came and took the guys I was playing with to the United States and recorded an album and then people started thinking about it. The new government, on the radio they don't play rock music anymore, they don't play reggae anymore. I haven't been home for a couple years. I think people would like what I'm doing now because when I wrote home I sent a tape and everyone wanted a tape -- the radio, the television.

MIKE: Do you play often with people outside your group?

OBO: I used to do that but not so much anymore. The musicians I'm playing with, it's very hard for me to change it. Because the rhythms are very hard. Whenever we change a person we have to sit down two months, maybe one month, getting the person together to play the music. I used to play with a lot of people but they don't call me anymore. I used to get a lot of calls, "Obo come and play" but since I started my group and they found out I may be going ahead a little bit they feel reluctant to call me and say "Obo, I want to you to come and be a sideman in my band." But I'll do it.

*Invitation*

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phone or WRITE



Sound. AA  
Reasoning A

# We can survive

New music and its culture: Independents are interdependent

by Tracy Hunker

There's a real crisis about to happen in the new music scene. It's the same crisis that has plagued all alternative developments in the past 10 years. It stems from the scenario that most people would just as soon let the "scene" be free and open, safe from the problems of finance and business procedure. However, regardless of the cavalier attitude of most consumers/producers in the field, there is still a strong need for service-related businesses in order for anything to succeed.

That's the problem.

Alvin Toffler has written a lot about the "prosumers" that are growing in every new field of endeavor. He treats it like a sort of widespread need for a hobby. We'll demand a four-day work week so that we can spend more time on our creative endeavors or interests. I think there is a real need for concern if we take this attitude as a rule.

The prosumers (both producers & consumers at the same time) in new music are very dependent on several types of for-profit businesses which need to be present in order to enjoy the culture. These include the night clubs and concert halls, the record and tape production houses, and most important, a good record store. Businesses like radio, fanzines, indy labels, booking agents, and distributors to an extent have the option of not being profit or income oriented. Nevertheless, people do need to earn a living, but ironically those businesses that are more likely to provide jobs in the field are also most likely to be rare in most parts of the U.S.

What is it with night clubs outside the major cities of the U.S? Why aren't there more owners who book the better bands and have a little imagination? In the Midwest one would get the idea from looking at a map that a band could drive from one good-size city to the next and find a

club or even a coffeeshop to play in with no more than a 3-hour drive between gigs. This is not the case. Even proven designs in clubs which don't pay much are few and far between. There is no reason to explain this other than the lack of people with vision.

The same is true for record stores. Despite the international reputation Akron, Ohio has and the punks that roam the University of Akron, there is not an independent record store within city limits. Nearby Kent, Ohio outshines Akron in both record stores and clubs. When you consider a city of 1/4 million people doesn't have decent places for new music, you don't put much faith in cities any smaller. There are exceptions and even in cities of 100,000 or less without a large university. Nevertheless, the problem is generally wide-spread and present in even larger towns.

One problem with the independent movement is the monopoly of the major labels in distributing to most of the record stores in the United States. The National Association of Record Merchandisers (NARM) give record store owners the impression that their one-stops (regional warehouses that stock all the major labels) handle every record worth selling. Indeed, there is nothing in NARM's charter that says ANY label is necessarily excluded from their stock, but everybody knows different.

What we need first is some movement to bring independent records into at least the majority of record stores across the country. I'm sure the independent distributors

are doing their best and the national independent distributor organization is working towards this too. But, we need a grass roots movement of sorts to convince the store owners.

Secondly, we could solve a lot of the club situation with innovations like all-ages bars and coffeeshops that perhaps can serve as stop-over spots for touring bands and musicians. Maybe room and board would be the payment for a short gig. For local acts, there could be some sort of barter for providing original entertainment. Whatever the payment to the musicians, we first have to work on the financing for the people who know how to start such clubs. Fund raisers may work, but there's no reason one couldn't sell stock to the community. If a lot of people had a share of the business, they would be more likely to support it. Since you can't depend on every community to start such a club, a successful public-owned club could open franchises in nearby cities giving new



# Independents are interdependent

music groups more opportunity for exposure.

All this is basic business and marketing. Nevertheless, without support from many people, it'll fall flat. Here is where the other semi-profit businesses come into play. Obviously, radio can play a role. If you don't like radio in your area, then get something started that could pay for ads on stations that might convince programmers they don't have to play the playlist all the time. You can also do pirate radio stations, or stations on cable. Infact, it is legal to run a very weak radio station and a series of them across town could cover just the neighborhoods you want to target.

Fanzines could play a role, especially with record stores if you do cheap newspaper/tabloid printing and give people the impression that you're a little more legitimate than a few xeroxed pages stapled together. THROTTLE, out of Richmond, Virginia, or even Seattle's ROCKET are good designs of a cheap multi-thousand edition fanzine that can really convince people there is more than just major label acts. If all record stores knew that people were reading about independent acts, they would be more likely to stock the records.

Independent labels can play a better role, too, if there was more marketing and business sense among them. Many are doing a great job for the resources they have. However, far too many are generally "vanity" record labels with no sense of how to let people know about the music they record.

In many areas, there is a short supply of people who book bands or even let people know they book bands. This seems to be such a "come and go" business as it does cost money to handle good acts from out of town. It's actually no more a risk than doing a fanzine or doing an EP, but look how many fanzines and independent releases there are to people who book clubs. In some cities clubs book their own bands and then hire someone else to promote all the acts the club schedules together. It's more efficient, but again we get back to that rare breed of people who own decent clubs.

There's going to be a crisis sooner or later if we don't take the culture into our own hands and make sure these important businesses exist. I haven't even touched on clothing stores or art galleries or studios. All in all, it looks like the fate of this independent new music scene will be the same as alternative energy or health foods or any other alternative movement. It gets started on a large public interest in the subject, the more dedicated jump in to provide the skeleton of necessary service businesses, but as time goes by and large gaps in accessibility of the alternative appear, things stagnate and either major corporations move in with their own brand of "alternative" or the few businesses left go into a period of static "hanging in there."

We can change all that, if we play a little more capitalism and get a well-informed

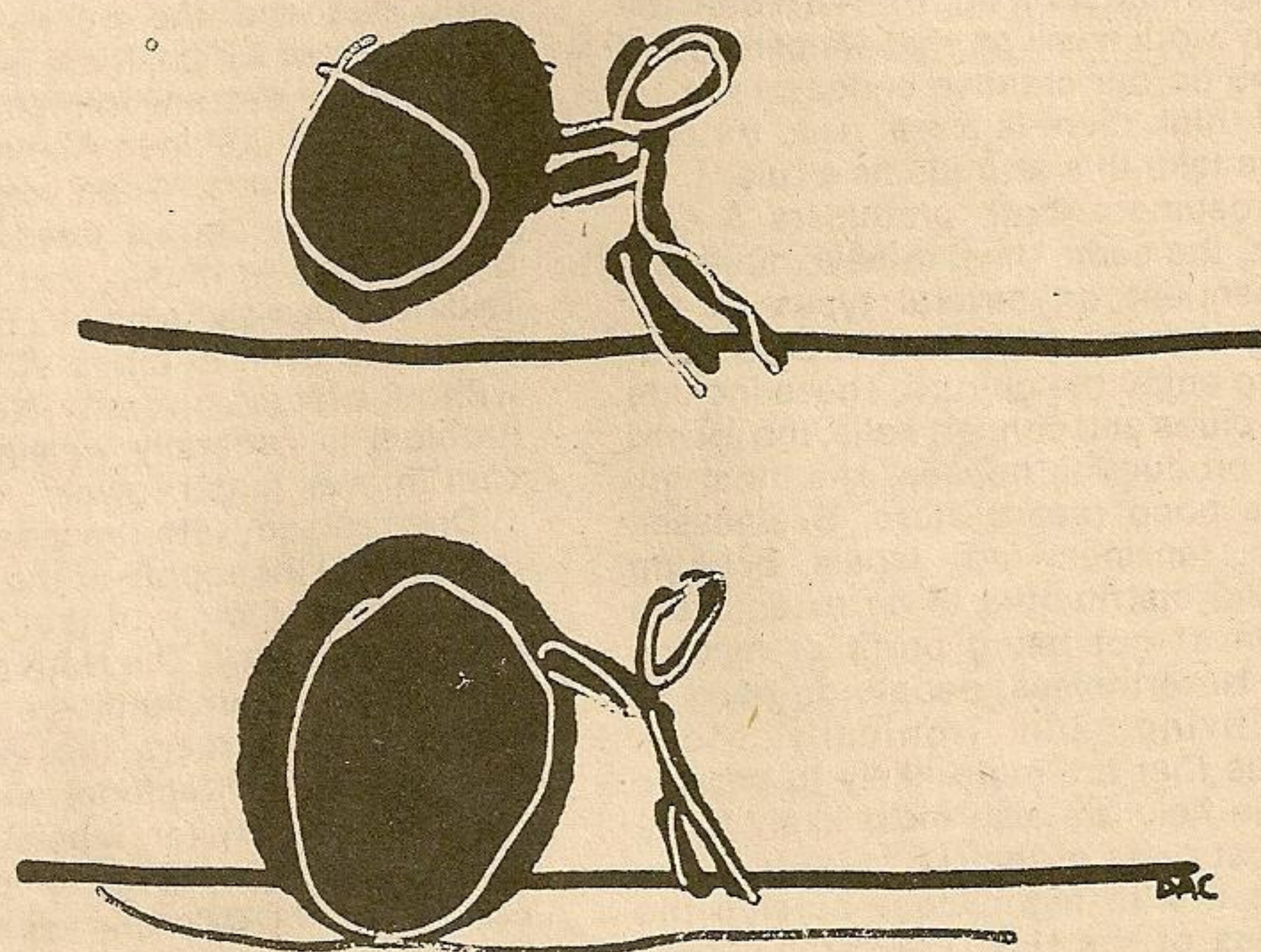
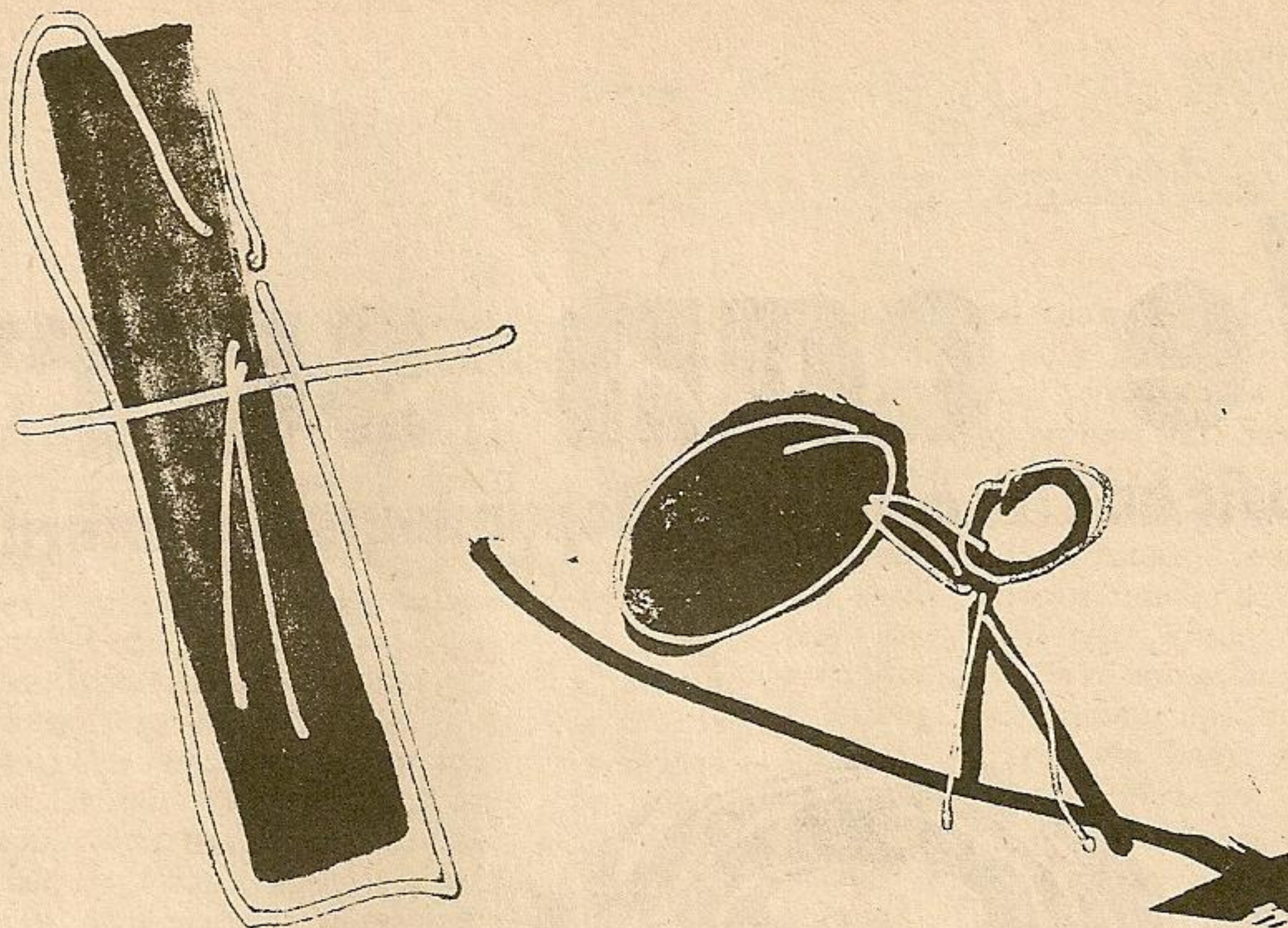
grass roots movement going.

"Well-informed" - that brings up an important point. From working in the alternative energy field I see that it's basic problem is an uninformed public. Almost any alternative is inherently information intensive. Anyone that tries to follow the new music scene knows that for sure. Though the fanzine movement tries, printing is rather expensive and a bunch of individual one-man papers is not going to reach as many people as all those people working together on one big paper. However, attempts at a national fanzine have generally failed. The reason is simple, such a publication would have to have regional editions or go broke printing super thick issues.

Though I can't change the trend myself, I have started about three years ago a sourcebook/data-file/directory of sorts on contacts in the new music world. The TESTUBE data-file also handles new art,

fashion, technology, style, & other cultural contact. . In 1985 I won't publish TESTUBE as a fanzine anymore, but instead publish a semi-annual directory in the form of a full-size newspaper. Since I have a computer now, I can handle the information more easily and update it as needed. There are some 258 fanzines in the TESTUBE list on just music alone, but I'm sure there are more. Labels, record stores, clubs, almost any of the businesses involved in this new culture are included.

You can help in this directory project and get a free copy to boot by sending in your listing and/or listings for contacts in your area. Brief descriptions are fine, but you may send for a form and example of text. Please write to TESTUBE, P.O. Box 89, Bascom, OH 44809, before the beginning of April, 1985. After June of 1985, please write TESTUBE's Columbus address: P.O. Box 8421, Columbus, OH 43206.





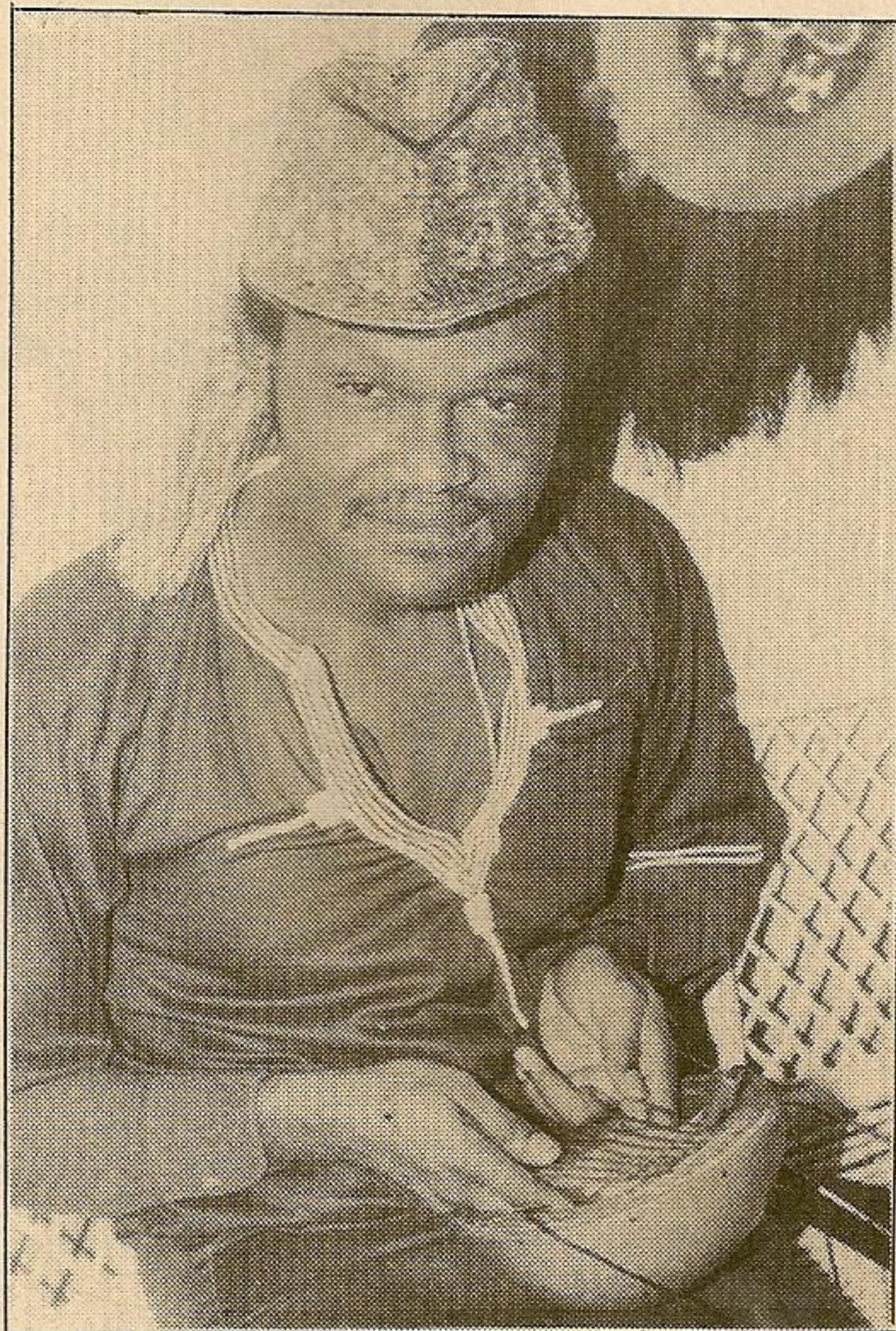
## MUSIC NEWS RELEASE

HELLO,

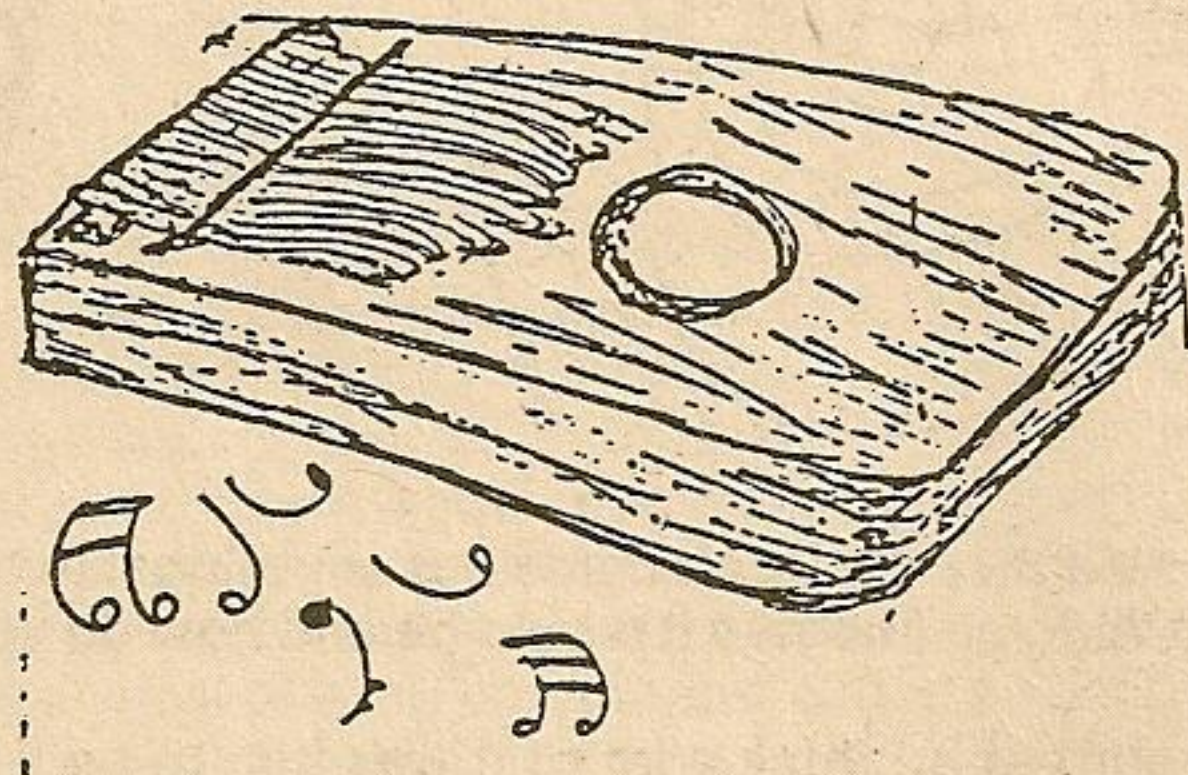
I AM A PROFESSIONAL MUSICIAN AND MY NAME IS MOHAMMED CHIKE IHENACHO. I PLAY THE KALIMBA AFRICAN MUSICAL INSTRUMENT ( KALIMBA MEANS 'THUMB-PIANO OR PIANO WITH WITH THE THUMBS ONLY ). BEFORE I FULLY EXPLAIN MY REASON FOR SENDING OR GIVING THIS WRITE UP TO YOU, I WILL FIRST EXPLAIN IN SOME DETAIL, WHAT THE KALIMBA STANDS FOR FROM A HISTORICAL PERSPECTIVE AND ALSO WHAT THE KALIMBA SOUNDS AND LOOKS LIKE. FURTHER ON, I WILL SOLICIT YOUR CANDID RESPONSES AND 'GUIDING COMMENTS' TO A FEW QUESTIONS RELATING TO 'MY' KALIMBA MUSICAL APPROACH.



ORIGINAL KALIMBA INSTRUMENT



NEW KALIMBA INSTRUMENT



### ABOUT THE KALIMBA INSTRUMENT

THE KALIMBA IS THE OLDEST 'AFRICAN' INSTRUMENT IN EXISTENCE AND VERY POSSIBLY, THE OLDEST INSTRUMENT THERE IS. IT IS AN INSTRUMENT THAT WILL CREATE NEW HORIZONS AND WILL ADD A WHOLE NEW MUSICAL FLAVOR TO AMERICAN CONTEMPORARY MUSIC. THERE ARE NEW MODEL INNOVATIONS OF THE KALIMBA ( REFER TO THE KALIMBA ART WORK HEADING ) BUT IN ITS 'ORIGINAL FORM, KALIMBA IS MADE BY HALF SLICING A KALABASH FRUIT ( FROM WHERE THE NAME 'KALIMBA' WAS ORIGINATED ). THE KALABASH FRUIT COMES FROM A KALABASH TREE THAT GROWS AND CAN BE FOUND IN AFRICA SOUTH OF THE SAHARA DESERT. THE KALABASH FRUIT BEARS VERY CLOSE RESEMBLANCE TO A ROUND WATERMELON FRUIT. THE HALF SLICED KALABASH FRUIT IS CLEANED OF ITS INSIDE JELLY-LIKE INTERIOR LEAVING THE OUTER HARD COVER OR CRUST. IT IS FROM THIS HARD COVER THAT THE KALIMBA INSTRUMENT IS MADE FROM. THE OPEN FACE OF THE HALF SLICE AND CLEANED KALABASH CRUST IS THEN COVERED WITH A MAHOGANY ROUND PIECE OF POLISHED WOOD. THIS WOOD PIECE COVERS THE ENTIRE OPEN SURFACE OF THE KALABASH AND HAS TWO NEATLY SLICE D-SHAPED HOLES ABOUT SIX INCHES LONG AND ABOUT THREE INCHES WIDE, FACING EACH OTHER LIKE IN THE FOLLOWING DEMONSTRATION ; DD, BUT WITH THE TWO FACES FACING EACH OTHER. THIS D STRUCTURE LEAVES A FAIRLY THIN PIECE OF WOOD IN BETWEEN. IT IS ON THIS PIECE OF THIN WOOD PIECE, THAT FORMS THE 'SITE BASES' FOR THE METICULOUSLY SEWN STEEL MUSIC STRINGS. THE NUMBER OF STRINGS CAN VARY FROM A RANGE OF FOUR STRINGS, EIGHT STRINGS, TWELVE STRINGS, SIXTEEN STRINGS, EIGHTEEN STRINGS OR MORE DEPENDING ON THE DESIGN OF THE PARTICULAR KALIMBA. NEW MODEL KALIMBA INSTRUMENTS ONLY HAVE ONE ROUND HOLE. IT IS THROUGH THIS HOLE, THAT THE PERFECT, UNIQUE, MUSICAL RHYTHMS FLOW OUT OF THE KALIMBA. RAPID THUMB MOVEMENT OVER THE MUSICAL STRINGS, IS THE SECRET TO THE MASTERY OF KALIMBA PLAYING AND THE RESULT COMES OUT AS THE MOST WONDERFUL MUSICAL EXPERIENCE. THIS IS A WHOLE NEW MUSICAL SOUND EXPERIENCE AND CAN ALSO BECOME EASILY AMPLIFIED. THE AMPLIFIED KALIMBA SOUND IS TOTALLY AWESOME, VERY PLEASURABLE AND INCREDIBLY RELAXING. THE OTHER FASCINATING ASPECT OF KALIMBA IS IN THE MOST UNIQUE WAY, THAT A VERY RELATIVE SMALL AND LIGHT CUSTOM DESIGNED INSTRUMENT, CAN PRODUCE INCREDIBLY POWERFUL AND MELODIOUS SOUND BEAT. THE KALIMBA SOUND SINGS LIKE FIVE OR EVEN SIX PEOPLE IN A GROUP PLAYING A COMBINATION OF GUITAR MUSIC, DRUM BEAT, METAL DRUM BEAT, WATER FALLS, BIRDS, AND TINGLING GLASSES IN A TOTALLY CAPTIVATING, ROMANTIC AND STACATO-LIKE MUSICAL ECSTASY. IT HAS A VERY VIVID MYSTICAL ELEMENT TO IT THAT SOOTHES THE LISTENING MIND. IT IS A TRULY VERSATILE MUSICAL TOUCH. IT CAN BE SOFT AND SWEET, AND IT CAN ALSO BE FAST AS IN ROCK MUSIC OR FUNKY LIKE IN FUSION MUSIC.

KALIMBA IS THE 'STATE OF ART' MUSICAL INSTRUMENT IN OLD AND CONTEMPORARY AFRICAN LIFE. IT WAS DESIGNED BY THE EARLY CARVERS/PAINTERS/MUSICIANS ( UBO PLAYERS; MEANING KALIMBA PLAYERS ) ON SPECIAL INSTRUCTIONS FROM THE FIRST EARLY AFRICAN CHIEFS ( NDIMBU OR NDIOCHIE /IGBO LANGUAGE ). THESE VERY TALENTED MEMBERS OF THE COMMUNITY WERE SELECTED BY ELDER MEMBERS OF THE AFRICAN COMMUNITY TO PLAY THE KALIMBA AND NOTHING ELSE AS THEIR PROFESSIONAL WORK. THE AFRICAN TRADITION HAD A WAY OF HAND PICKING TALENTED YOUTHS WITHIN THE COMMUNITY WHO WERE NOTED FOR THEIR SPECIAL ABILITY WITH PLAYING THE KALIMBA. THE KALIMBA OCCUPIES A VERY SPECIAL PLACE IN AFRICAN CUSTOM. IT IS SPECIALLY PLAYED DURING CERTAIN SPECIAL SEASONAL FOOD HARVESTS, DURING WRESTLING MATCHES, DURING MARRIAGES AND ALSO WHEN A NEW BABY WAS BORN. AFRICAN BELIEF HAS IT THAT THE KALIMBA IS THE 'MUSICAL LINK TO GOD THROUGH THE EARS' OF THE DEAD SONS AND DAUGHTERS OF THE LAND. KALIMBA THEN, IS A HANDED DOWN CULTURAL AND SPIRITUAL SYMBOL IN AFRICA. MY KALIMBA, WAS HANDED DOWN TO ME FROM MY GRAND FATHER WHO FELT THAT I DESERVED HIS KALIMBA INSTRUMENT SINCE I ALWAYS TOOK SPECIAL INTEREST IN HIM WHEN HE PLAYED THE KALIMBA. I HAVE NEVER STOPPED PLAYING SINCE THEN.

RECENTLY, I HAVE BEEN PLAYING AT SOME REPUTABLE AND POPULAR NIGHT CLUBS IN THE GREATER BOSTON AND CAMBRIDGE AREA IN MASSACHUSETTS. I HAVE PLAYED QUITE EXTENSIVELY AT THE JACKS NIGHT CLUB IN CAMBRIDGE WITH A FEW VERY TALENTED AND FINE MUSICIANS. DURING THE COURSE OF THESE SHOWS, I HAVE BEEN CONFRONTED BY MANY ENTHUSIASTIC LISTENERS, WHO HAVE URGED ME TO GO AHEAD AND RELEASE A SOLO ALBUM. THEY ALSO SAY THAT THE ONLY MUSICAL AMERICAN GROUP THAT COMES TO THEIR MIND, WHO HAVE TRIED TO INCORPORATE THE KALIMBA SOUND INTO THEIR MUSIC, IS THE POPULAR AND VERY VERSATILE 'EARTH, WIND AND FIRE' GROUP. THEY ARE ALSO VERY QUICK TO MENTION, ( WITH DUE RESPECT TO EARTH, WIND AND FIRE, ) THAT I PLAY THE KALIMBA WITH MUCH MORE GUSTO, FEROCITY AND SOPHISTICATION THAN EARTH, WIND AND FIRE. THIS IS A PASSING COMMENT THAT I FIND VERY COMPLIMENTARY AND VERY TELLING OF HOW PEOPLE APPRECIATE THE QUALITY OF MY MUSICAL TALENT.

I AM NOW SERIOUSLY THINKING AND CONSIDERING TO RELEASE A NEW SOLO ALBUM. I PLAN TO TITLE THIS NEW SOLO RELEASE AS 'KALIMBA MEGATON CRUISE' OR 'KALIMBA ROCK'. BUT BEFORE I TAKE THIS BIG STEP FORWARD, I HAVE THOUGHT IT WISE TO SEEK THE CANDID OPINION OF PEOPLE IN THE MUSIC ARENA DIRECTLY OR INDIRECTLY, WHO MAKE MUSIC THEIR DAILY BUSINESS. I HAVE RECEIVED A FEW POSITIVE SUGGESTIONS LIKE;

- # TO GO FOR LOCAL TELEVISION AUDITIONS
- # TO GO FOR NATIONAL TELEVISION AUDITIONS
- # TO WRITE AND COMMUNICATE WITH LARGE AND ESTABLISHED RECORDING AND PRODUCING COMPANIES .....AND SO ON.

MY REASON FOR GOING THROUGH ALL THIS TROUBLE, IF I MAY CALL IT THAT, IS BECAUSE I WOULD RATHER KEEP PLAYING TO MYSELF RATHER THAN PLAY AND NOT ENTERTAIN MUSIC LOVERS WHEREVER THEY MAY BE, RIGHT FROM THE REMOTE VILLAGES OF AFRICA TO HOLLYWOOD. YOUR CONSTRUCTIVE COMMENTS, SUGGESTIONS AND CONNECTION LINKAGES THROUGH NETWORKING REFERRALS WILL BE VERY HIGHLY APPRECIATED.

I SIMPLY WANT TO RELEASE A SOLID PIECE OF GOOD QUALITY AND PLEASANT MUSICAL DELIGHT THAT WILL BE APPRECIATED BY MUSIC LOVERS ALL OVER THE MUSIC WORLD.

KINDLY NOTE YOUR COMMENTS AND OTHER LEADS BELOW AND BEHIND THIS PAGE PLEASE THANK YOU VERY MUCH FOR YOUR TIME AND CONSIDERATION.

SIGNED

MOHAMMED CHIKE IHENACHO, SUITE 3, 133 FOREST HILLS ST.  
JAMAICA PLAIN, MASS. 02130

Tel. (617)-522-5788



# The Wizard Of OP

Q & A with Op magazine  
Publisher John Foster

heralded a new  
era of music  
journalism and  
publishing while  
chronicling the  
rise of the Indie

A smart dude



36

loves his mother

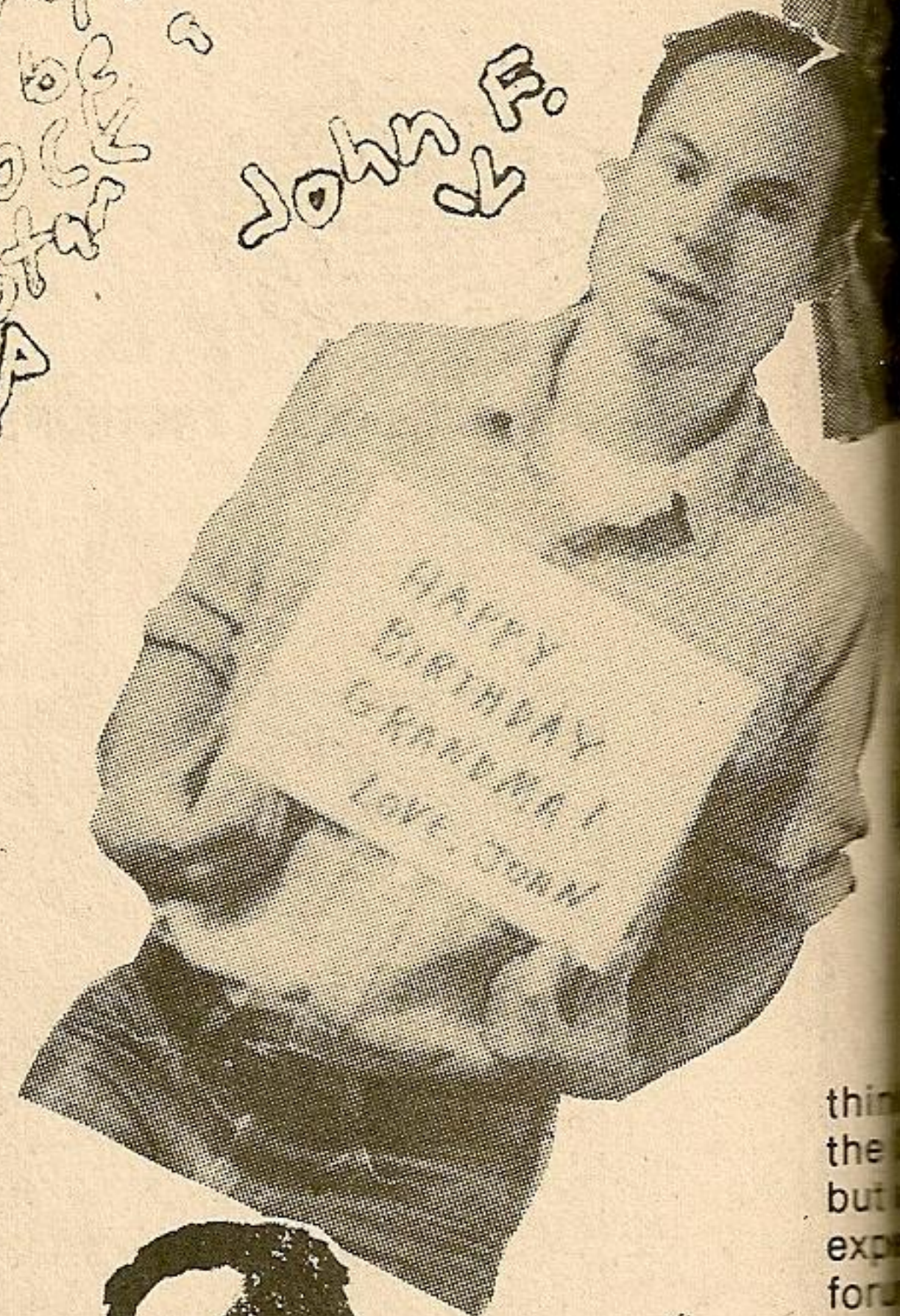
interviewed  
by David  
Ciuffardini



**DAVID:** You've said that Op didn't come out anything like the way you imagined. What did you imagine it would be and how do you perceive the reality?

**JOHN:** When I started it I think a lot of it was just to be from me, me talking about what I thought music was, talking about my favorite music. But as soon as people plugged into it they took it away from me. Hugh Hefner thought that when he started Playboy all he had to do was be true to himself and portray himself and then people like him will read Playboy, people who like to see naked girls and read a sharp interview. And I thought that was how Op would work and it did to a certain extent in that a lot of the readership had similar demographics with me. When I started they were younger and they started getting older as I got older. I'm 28 now and our readers were in that range. But otherwise, as I got more interested in various types of black music, I don't think the Op readership did very much at all. I

Always wanted  
to be a  
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John F.



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they went farther and farther out into various fringes. Some of our readership was as interested in all types of music like I was, a lot of them weren't. A lot of them were more interested in just mental music, which is fine. And there really wasn't a great forum for that so they made it their forum. So it tended to embrace a lot of people who were working with electronics in their basement stuff. And since I'm a total non-technical person I had no experience in that whatsoever. But some of my friends were like that. It just ended up that a lot of the music we were covering was stuff they really didn't care that much about. And I was really happy that it ended because what that meant was that I could let it go the way I had to go.

I envisioned this all-types-of-music magazine with everyone from different walks of life plugging in. To a certain extent that happened, not to the extent that the people in the new music, read "the garde" got involved. They were the ones who supported us consistently throughout. I'd say I was more into punk rock than a lot of the people who read the magazine but I don't think many punkers read the magazine. It surprises me because that was what I went into, especially at the start. Then I got farther away to ethnic and regional music.

**DAVID:** In the letter section of the Z issue Andrea 'Enthal says that indies are vanity pressings. She says you disagree with that.

**JOHN:** No, I did agree with that. Andrea 'Enthal and I went back a ways with this debate about radio. [Enthal is a late night DJ on radio KPFK in Los Angeles -- DC] My thing is that radio, particularly non-commercial radio, should play non-commercial music, no matter how good it is, no matter what your favorites are. Let's say our favorites are the Talking Heads. But Talking Heads are a bit of a problem. I say don't play Talking Heads. And I say it's not as important as the record is good or not whether you play it. The most important thing is the exposure to it.

**DAVID:** Even exposing bad things?

**JOHN:** Sure. Because I don't trust the DJ's taste that much, or my own. I think I have more of a political perspective than Andrea. I think anytime a record is associated with those six major multinational corporations -- which control 95 percent of record sales -- non-commercial radio has no business having anything to do with it no matter how fucking good the record is. People always agree with me on this. I think this is what makes college radio a good thing because they're always playing commercial groups from major labels. They're just buying into making the new Talking Heads. They're all these promotions, contests and make The Go Gos the top of the heap. I just don't think this is their role. There is so much music out there that gets no exposure whatsoever and there are so many radio stations that are licensed to educate their listeners but they're failing to do so. Today's FCC doesn't really care about that. I see it as a really good thing that there be educational non-commercial stations because it allows exposure to these other types of music and if the bad stuff creeps in, so be it. It's not so bad.

**DAVID:** You went so far as to say that Op has given good press to artists that you think "suck" and that you're glad about that.

**JOHN:** It doesn't matter. As an editor of a magazine do you have to

agree with what your writers say? That's not how I picked the articles I used. I picked them on whether I thought they were interesting and about little knowns. If they stated their case well then I felt they had a right to be in the magazine.

**DAVID:** Did you have to return many manuscripts?

**JOHN:** Yes, I had to return quite a bit. Mostly because I got a lot of articles about rock bands that I'd seen hundreds of other articles about. And I just didn't think we needed to run those. Occasionally I ran stuff that I probably wouldn't have run because my friends did it. I'm not endorsing that, I'm just saying that is the reality sometimes. I'm definitely not a purist about any of these things. But especially towards the end we just didn't need any more articles. We had plenty. We ran what we could, didn't run what we couldn't. And sometimes I'd send back articles I really liked because the writers put too many constraints on me. They wouldn't let me do anything to their articles. And I'd say, "well try another magazine" because we have to work together.

**DAVID:** What do you think are the biggest misconceptions people have about you?

**JOHN:** I think a lot of people probably think I'm more of an archivist than I am, that I must be really passionate about all this, this new music, that I love discographies and stuff. I'm not really like that at all. When it comes to music, my own personal likes, I think I'd probably be happy listening to Sly and the Family Stone albums forever.

*Certain Op back issues are already collector's items.*

and nothing else. The only music I'm passionate about, really passionate about, is the music like anyone else, I heard at a dance when I was dancing with my first girlfriend or something like that. It's all just emotional connections. When I started Op, music could really mean a lot to me but I heard so much over the years that it ceased to have as much effect. That's one of the reasons I got out of it because I wasn't feeling it as deeply as I had before. Like I still haven't heard better singers than Al Green and Marvin Gaye. I've been looking very hard for something like that. Over the years nothing really hits me the same way because I hear music a little differently now. I hear it as more of a critic and I do tend to be fairly critical of music because I hear a lot of it and I compare it to everything else and how it fits into everything else and how it fits into what it wants to be. I think most music fails on its own terms, buckles under its own weight. I include my own music in that.

Continued



# John Foster interview continued

**DAVID:** Do you consider yourself a musician?

**JOHN:** No.


**DAVID:** But you have a band.

**JOHN:** An occasional band. What that means is that it comes together every so often when we want to do a date. So we might only play twice a year.

**DAVID:** Is that something you wanted to do before you got involved with Op, thinking that Op might give you a channel for doing it?

**JOHN:** Well originally, a long time ago I wanted to be a rock star, and I still want to be but I'm not really into the lifestyle. I don't like to smoke cigarettes, take cocaine or do any of those things. I don't drink. I'm more of your usual person thinking that they have something to communicate but they aren't quite sure what it is, would like to change the world but doesn't really know how. I think every project I get involved with is working somewhere along those

John performs his  
music in nightclubs  
wearing cut-off  
dungarees and  
high-top sneakers



lines, trying to find my place in the world and somehow make it a little better. I think if you really get down to it, I'm just an ageing hippie. I started late but that's really where I come from. I always wanted to be a non-conformist, be a little hipper than everyone else, be a little outside of the scene but do my part for humanity in whatever way I can. I'm fairly multi-faceted in that I'm cynical and idealistic at the same time and I realize a lot of things and ignore a lot of things that I know because I still want things to change. I'm a real "everything for the truth" type person and as I get older I make a lot of compromises. I'm a lot more easy going than I once was.

**DAVID:** Where did that desire for truth come from?

**JOHN:** Probably from my mother. I'm a lot like my mother in a lot of ways.

**DAVID:** Did you have an unusual childhood?

**JOHN:** I don't know. I grew up in a small town. I spent a lot of time by myself. I've never had a father. My father died before I was born. My mother worked all my life, well practically all my life. She's a social worker and an astrology nut.

**DAVID:** Where did you grow up?

**JOHN:** Kent, Connecticut.

**DAVID:** When did you come to Washington state?

**JOHN:** 1975. It was another one of those "didn't know what I was doing with my life" things. I had been living with my girlfriend in Massachusetts and she went to do something with her life so I just wandered around America. The usual things. This all relates to hippiedom again. I was a hotel bellhop before that. I watered flowers. I sold vegetables. I was a hot dog vendor. Nothing really exciting. I washed dishes. The things before Op that I really took seriously was work at KAOS, my college radio station. I was music director there for a long time and that's when I became aware of all the music that wasn't being heard.

**DAVID:** What else did you learn at KAOS?

**JOHN:** I learned there was a lot of music that I didn't know anything about and I wasn't going to find out about it unless I did a lot of work to unearth it and try to persuade the little companies that there was a station that was going to play them. I didn't really know where to go to find that information. I didn't know how to find out about other people at other stations who were doing that. Those were some of the very direct things I learned from doing Op. I'd read whatever I could and take down the addresses and I send them Op.

**DAVID:** Did you ever do that women's music compilation you mentioned in one of the earlier Op issues?

**JOHN:** No. We just didn't have the time to really pursue it and get stuff together. There were a lot of projects like that we didn't follow through with. I won't go into them all but that was a problem throughout, always wanting to do more than we could do and doing things half-assed. And Op is sort of like that but we came to accept that because we could never keep up and never do it as well as we wanted to do it. So we let it be half-assed after a while and realized it would be an accomplishment if we got through the Z issue which we did.

**DAVID:** Did you ever write under a pseudonym?

**JOHN:** No...I was just thinking that one of the great things about doing it was doing it in an out of the way place where no one really had an idea of who could live here and what it was really like. That's why I like (you) doing it from Ojai. In Olympia, like a lot of people didn't even know where Washington State was. They thought it was the same as Washington D.C. Especially people in the East Coast. East Coast people I must say are for the most part brain-damaged. It's probably the toxins in the air and stuff. And I can say this only because I'm from the East Coast myself.

**DAVID:** What do you mean "brain-damaged"?

**JOHN:** Well, you'll find out. You'll deal with them and you'll try to deal with them on just a really human one-to-one type of level and it just won't work. It's because their brain cells are all missing in certain areas. It will just hit you one day and you'll say yeah, I guess it's true.

**DAVID:** Why are you going to Africa in the Peace Corps?

**JOHN:** Well, after Op me and Dana [Op art director Dana Squires who John married in December] were ready for a total change of life. We wanted to learn new things. We want to be working with a totally different group of people. We'll be working on a village developing resources. Develop a plan for that village to go on and do its own thing and be more successful at it. What we have to offer is a fresh perspective and whatever Western education has given us. And they have a whole different set of things to offer us which I can't even imagine yet but it's gonna be a real interesting cultural interchange. We'll be speaking new languages, working in a completely different kind of thing. We'll be gardening mostly.

**DAVID:** Did you have any sad feelings about stopping Op?

**JOHN:** No. I'm really happy to be done. I think Op readers will be really pleased too. I think it will be a really important time for all of us. It's a good time for us to quit with new people now starting their own projects.

**DAVID:** What about people in Olympia, are they sad to see Op go?

**JOHN:** Some people were sadder about it than me but nobody wanted to do the work to carry it on.

**DAVID:** Are things changing in the scene?

**JOHN:** I'm sure things are changing. I'm not sure about the music itself. I don't think the music itself is changing that radically. After the fancy funk production and the more ethnic elements in music and the syntheseses in style and hardcore I haven't really heard that much new that I said "God this is new." But I think we are getting to the point where people are going to have more access to whatever type of music is theirs. I don't see a significant group of people suddenly embracing all types of music and saying "it's all the same if you put feeling into it." But with the home recording thing and the proliferation of cheap cassettes, exchanges and stuff, that's been the main thing in the last few years -- people exchanging cassettes. Some get really personal.

**DAVID:** Why do you think Op succeeded?

**JOHN:** It depends if you think of it as a success or not.

**DAVID:** Well, a lot of people do. You even, in your PR material, said it's the most successful publication of its kind.

**JOHN:** It's the only one of its kind.

**DAVID:** Did you look at it as a success?

**JOHN:** From my standpoint it was a success because a group of people, no matter how small, really got a lot from it. It was a failure in that a lot of people who would have got a lot from it just never did. They never picked up on it. I don't think that was really our fault. It just didn't happen. It was a pretty fresh, good idea. We stuck to our guns. I think you got to be willing to make a lot of mistakes and accept that and not let every bit of criticism hurt you and try to change in the ways people want you to. The main thing I see is wrong with music magazines is that they're trying so hard for some sort of mass acceptance and they turn out not seeming to have any integrity. They're just very crass. And some of them are probably less crass than they



# John Foster and Op magazine *continued* interview

actually turn out looking. There might be some really well-meaning people involved. Boston Rock comes to mind. I think those people are really true music fans and all that and there's some good information but the magazine lacks credibility because they are trying so hard to make it commercially viable. But you shouldn't ever really have to do that. Like Unsound which is writing about things that have a very small audience, they're realizing that they never have to do anything but that and they can be successful on their own terms and that's fine. They'll have their readers and they'll go ahead and make a little money.

**DAVID: The people at Boston Rock could try to justify what they're doing by sighting the end of Op as an example of what happens if you don't go commercial.**

**JOHN:** I don't believe you ever have to do those things. I don't think you ever have to compromise your editorial policy at all. You just have to be as good at what you want to be as good as you can.

**DAVID: Did you want to make more money with Op while you were doing it?**

**JOHN:** No. I mean, I would have loved it if that would have happened but I never really imagined it as a money-maker and early on I realized that I didn't have the business skills to go ahead and do that. Maybe I should have thought about getting involved with some actual business people but I didn't meet any people like that that I like.

**DAVID: One thing that could have been done to make more money was cut down the number of pages. Op had about 25 percent ads. Most magazines have 60 percent ads.**

**JOHN:** I don't think our readers would have stood for that.

**DAVID: Are you going to be taking any music to Africa?**

**JOHN:** I'm going to be taking my oldies tapes. My Sly and the Family Stone and James Brown and a few others and my bubblegum hits.

**DAVID: Are you going to have a tape player by then? (John has not had a working tape player for the past four years.)**

**JOHN:** I hope so.

**DAVID: Are you going to be doing any more writing?**

**JOHN:** I don't know. I really don't like to write. When I was growing up first I was going to be a baseball announcer, then I was going to be a writer, then I was going to be a rock star then I turned out being me.

**DAVID: Did you pursue trying to be a rock star?**

**JOHN:** I played Max's Kansas City.

**DAVID: After Op started?**

**JOHN:** Yes. Actually, I really never knew how to go about it (being a rock star) and I still don't.

**DAVID: Are people going to hear about you in the future?**

**JOHN:** I don't know. I might disappear from sight now. I don't think there are that many people who really know who I am anyway.

**DAVID: Should anyone be crusading for anything in regards to music?**

**JOHN:** I think there should always be people who say what they feel no matter what it is. I think musicians in general should stop worrying about trying to be commercially viable and do what moves them and they'll do better. That's always my general advice to musicians. A lot of the problem with my music is that I'm so in love with some styles that I just love to imitate other stuff. I always do such a terrible job. That's probably the charm of what I do because I do such a lousy job that no one can tell what I'm trying to imitate. That's really what my big problem is. I haven't really found my own voice in my music.

**DAVID: Are you going to be pursuing that? Trying to find your own voice?**

**JOHN:** Maybe. I don't know. I think I'm going to start painting and some other creative things because I like to keep my hand in the arts in some way. I think they're really important because most Americans have so little awareness of the arts and what they can mean in their lives and have so little idea of personal expression. We've got pretty removed from that. You go into almost any person's living room and they have the worst trash on the walls and they say the same old things. Thought is not at an all time high at this time I'd say. And the arts are very good for helping them think about what's important to them. I'm sort of on sabbatical from that right now. Right now I'm sort of recovering from not having done anything for a long time.

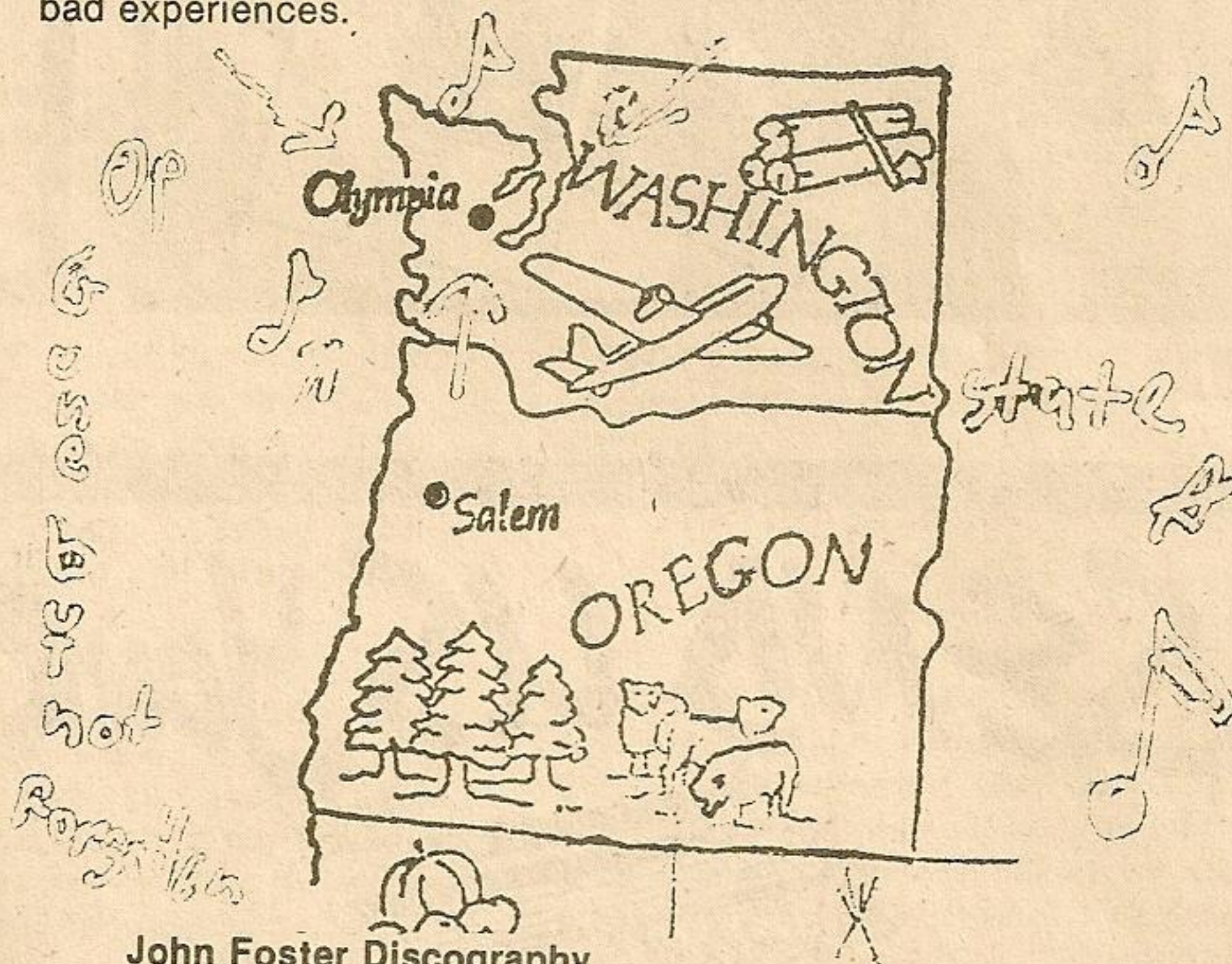
**DAVID CIAFFARDINI: What did you learn from doing Op?**

**JOHN FOSTER:** I guess the greatest thing I got is the realization there were so many people out there doing similar things and being aware of all those people in all those out-of-the-way places like Ojai, California who are involved in one way or another. It's a great feeling.

The more I learn about music the more I become aware of how ignorant I am about these things and how much there is out there. After having done this for so many years, although I think I understand the politics of independent labels, I can't say I know that much more about music. There's just too much.

**DAVID: What do you mean "politics of independent labels?"**

**JOHN:** The process of how things work, how things get done. I know a lot more about that, how different record labels work, how magazines work and how the media works and how difficult it is to get anywhere. I continue to be fairly positive about the whole thing. I think a lot of people come in thinking they're gonna get on top of the world overnight in publishing, or making their own record or whatever. A lot of people get bitter about it not happening and I'm not bitter about it. I think to a certain extent you need to take crazy chances to get anywhere. To do Op we had to be totally unrealistic because if we had sat down and even done what you've done, get good budgets together and stuff, we would have never done it. We'd say this could never work. The thing is it can work but it won't work by any logical means. It will work because you're committed to it so much that some strange thing will come together and you'll have something going. But most people give up before that ever happens because they're not willing to learn whatever has to be learned out of bad experiences.



John Foster Discography  
compiled by Dana Leigh Squires:

**JF only release: John Foster's Pop Philosophers**, (retrospective live and basement tape), C-60, (K cassettes).

**Let's Together**, C-60 includes JF's "It's Fun When You Know The Answers," (K).

**Danger Is Their Business**, C-20 includes JF's "Walking After Midnight," (K).

**Absolute Elsewhere**, C-60 includes JF's "Candy Store" and "Say It Isn't So," (Mr. Brown Records and Tapes).

**Dub Communique**, I & II, no longer available, included a few JF songs (Mr. Brown).

**Life Elsewhere**, 12" EP included JF's "Western Man," "Cool World," and "Junkie Reggae" (Mr. Brown).

**Shadow & Substance**, 12" LP included Foster & Steve Fisk's "Enthusiasm & Genuine Belief," (Glass Records, UK).

**Savant: Neo Realist at Risk**, included Foster vocals on title track (Palace of Lights, PO Box 4141, Seattle, WA 98104).

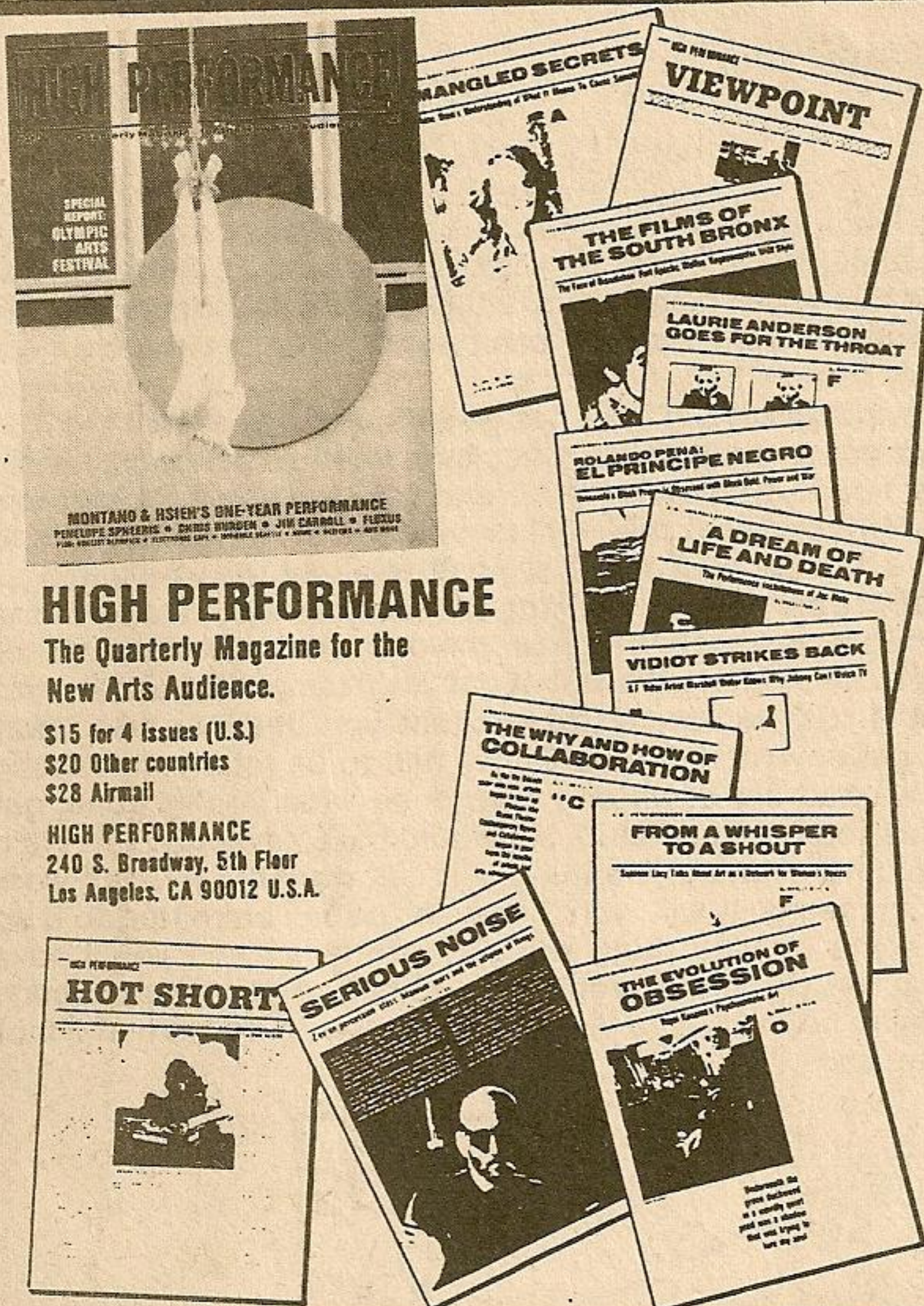
**Fast Forward**, 008/009 cassette magazine included a bit of JF's "Kennedy Saga" (Fast Forward, Australia).

**Sub Pop 9**, C-60 included JF's "Chain of Abuse," (Sub Pop, out of print).

**Outlet Magazine**, (UK) and Glass Records (UK) put out a cassette of U.S. indies that has "Kennedy Saga" on it -- never saw it, so don't know the title.

K & Mr. B titles available through K cassettes, Box 7154, Olympia, WA 98507 USA, which will have info on any future JF releases as well.





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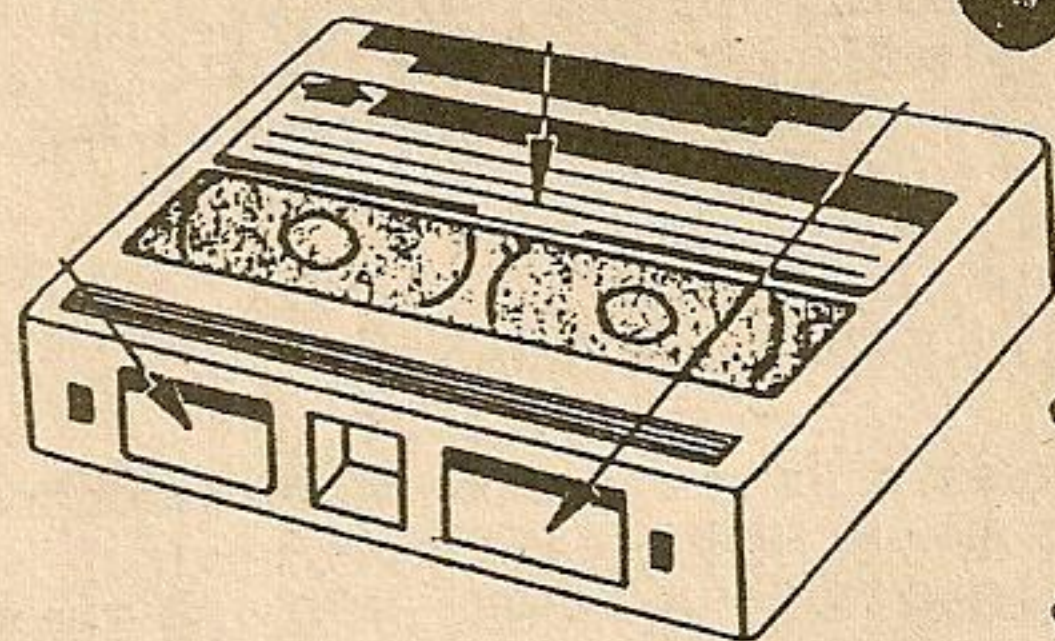
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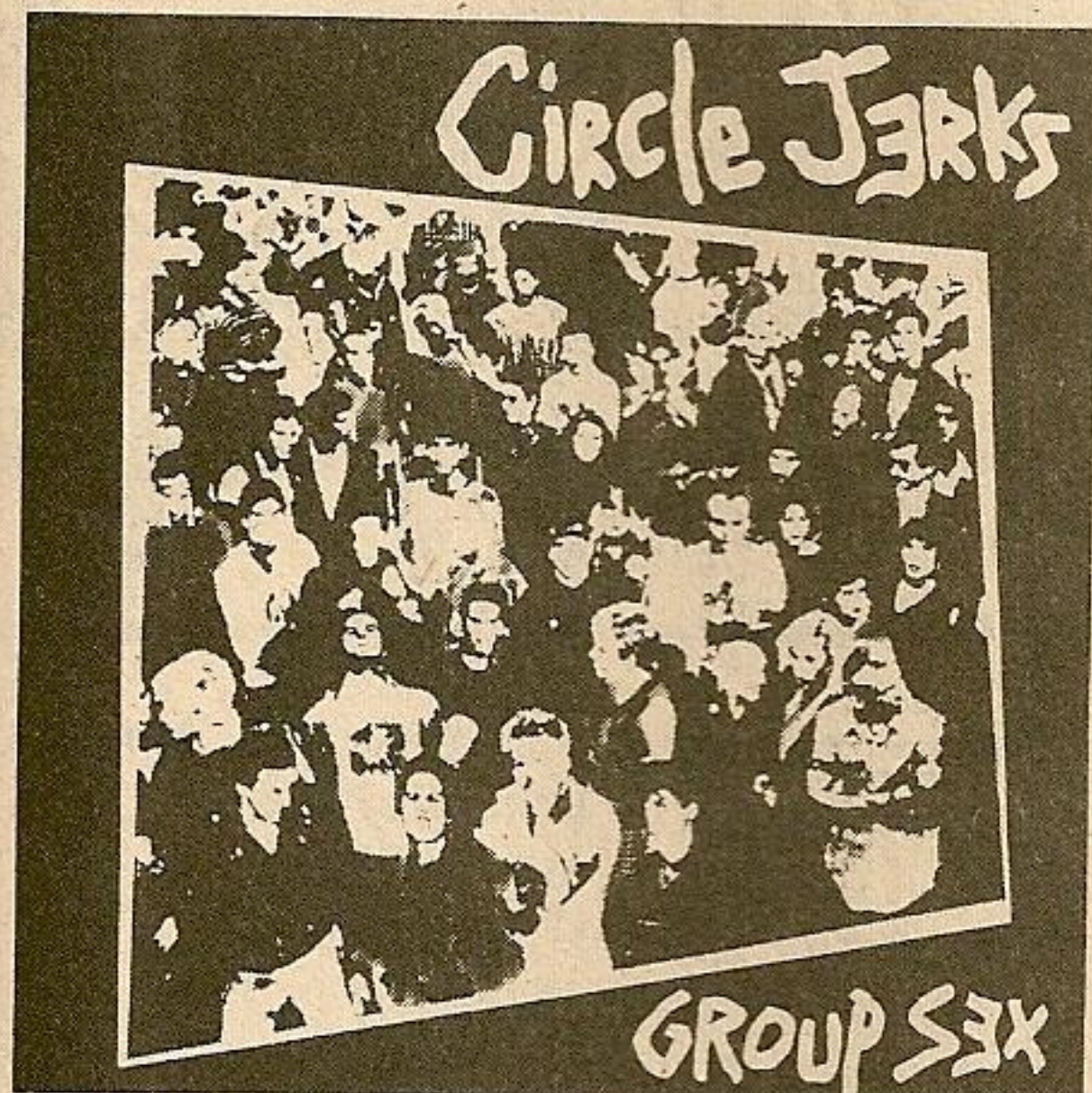
'CABLE VIDEO PROGRAMS'

WITH  
Alan  
DECOTES



# The independent way Album artistry

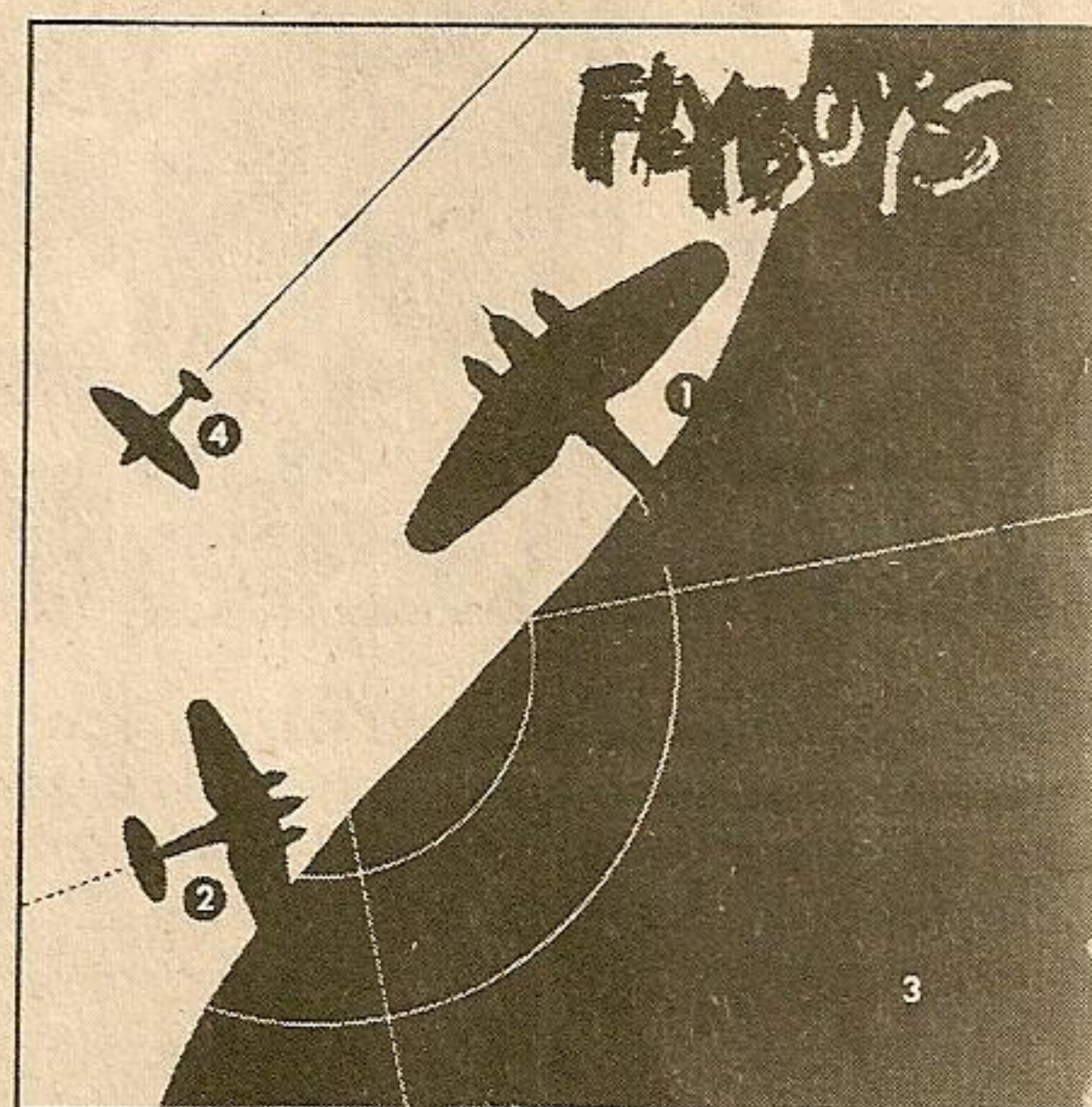
Essay and art work by Diane Zincavage



**CIRCLE JERKS (Frontier)** The photo was totally out of focus but I had to use it -- so I made it into "art."



**SALVATION ARMY (Frontier)** Now the Three O'Clock, this cover got rave feedback because it looked so different from the dark hardcore stuff it was displayed near. Photo was lifted, collaged with psychedelic background and altered with bright colors.



**FLYBOYS (Frontier)** The EP that launched a thousand licks. The airplanes are from a WW2 book.

Back in art school I fantasized about one day doing album covers, thinking if only I had a job doing that I could be happy forever. I worked hard in school, and when I had the choice, many of my advanced projects were elaborately-designed fake jackets. My classmates were confident I would become a famous (and rich!) trendy album designer, just as I knew they would become famous trendy designers in their fields.

When I graduated I imagined the major labels falling all over themselves to offer me a wonderful job. I made appointments. I saw art and creative directors. I showed my virgin student's portfolio and generally humiliated myself with my wide-eyed eagerness; but in the end no jobs were there for me. Obviously the Big Time wasn't ready for my abundant talent, so I sought other work to survive. It was still art, but my interest in music was fading fast thanks to my disappointing job hunt and helped generously along by the dire state of music in the pre-punk mid-70s. I worked around lasting nearly two years in the art department of a dildo factory with a guy who designed all kinds of bizarre items, from fur handcuffs to vibrating butt-plugs.

Around 1978-79 the punk thing was growing in L.A. and my dormant interest in music began to awaken. I loved the noise, the chaotic visual imagery; and the "anybody-can-do-this-shit" attitude ignited new hope for my music/design ambitions. I streaked my hair the obligatory hot pink and hung around in clubs (more like holes) to see bands like the Bags, X, Mau-Maus, Black Randy,

the Dils, and countless nameless others who came and went faster than a fart in a wind tunnel. Inspired, I made fake jackets again, and I knew I was on the right track when I submitted a brilliant sleeve to the Screamers and later heard they'd thought it "too punk" for them.

I finally befriended a wonderful band called the Flyboys (who were rather more pop than the angry early hardcore of the time) and volunteered my services for the 7" 45 they were about to put out themselves. At long last I had my first REAL printed record sleeve! Later, when Lisa Fancher started her Frontier label with the Flyboys' 12" EP I did the art -- gratis I think (boy was I hungry) -- and that was the start of my illustrious career in the indie music biz. Because of that record and some good timing I landed a job at Greg Shaw's BOMP! Records.

I've lost count, but it must be over five years and a couple of hundred LPs later. I don't do covers for big names. Big deal. And I don't have a "real" job in a plush office. However, my independent contractor affiliation at Bomp has provided me with contacts and access to other indies, which in turn brought me more work from small labels, individual groups and one-off projects.

The lack of funds has made problem-solving quite a challenge. I have had to do as much as I can with very little. My best efforts are begged, borrowed, and stolen. Genius being the art of concealing sources, I've probably violated federal copyright laws shamelessly, but the trick is to alter, distort, and combine images to create something that

is indeed totally new. I must be doing something right because I'm not in jail yet. I've cropped, dropped, and flopped pictures from books and magazines; I've had to deal with murky polaroids taken by the bass player's girlfriend's brother. I've deciphered gibberish scribbled on wet paper towels and listened patiently to inarticulate musicians' attempts to describe their third eye inner visions and heroically tried to fulfill elusive expectations.

Musicians zeroing in on tiny details just to assert control over the graphic artist can do more harm than good. Some of my visually least successful pieces have been those where the band or someone attached has insisted on, say, a certain typeface or color and it just doesn't work with the overall design. Unfortunately when the piece comes back from the printer and it's a disappointment, I'm the one who gets the blame. I try to leave my name off those turkeys but it still annoys me to turn out a job that is below my standards and capabilities.

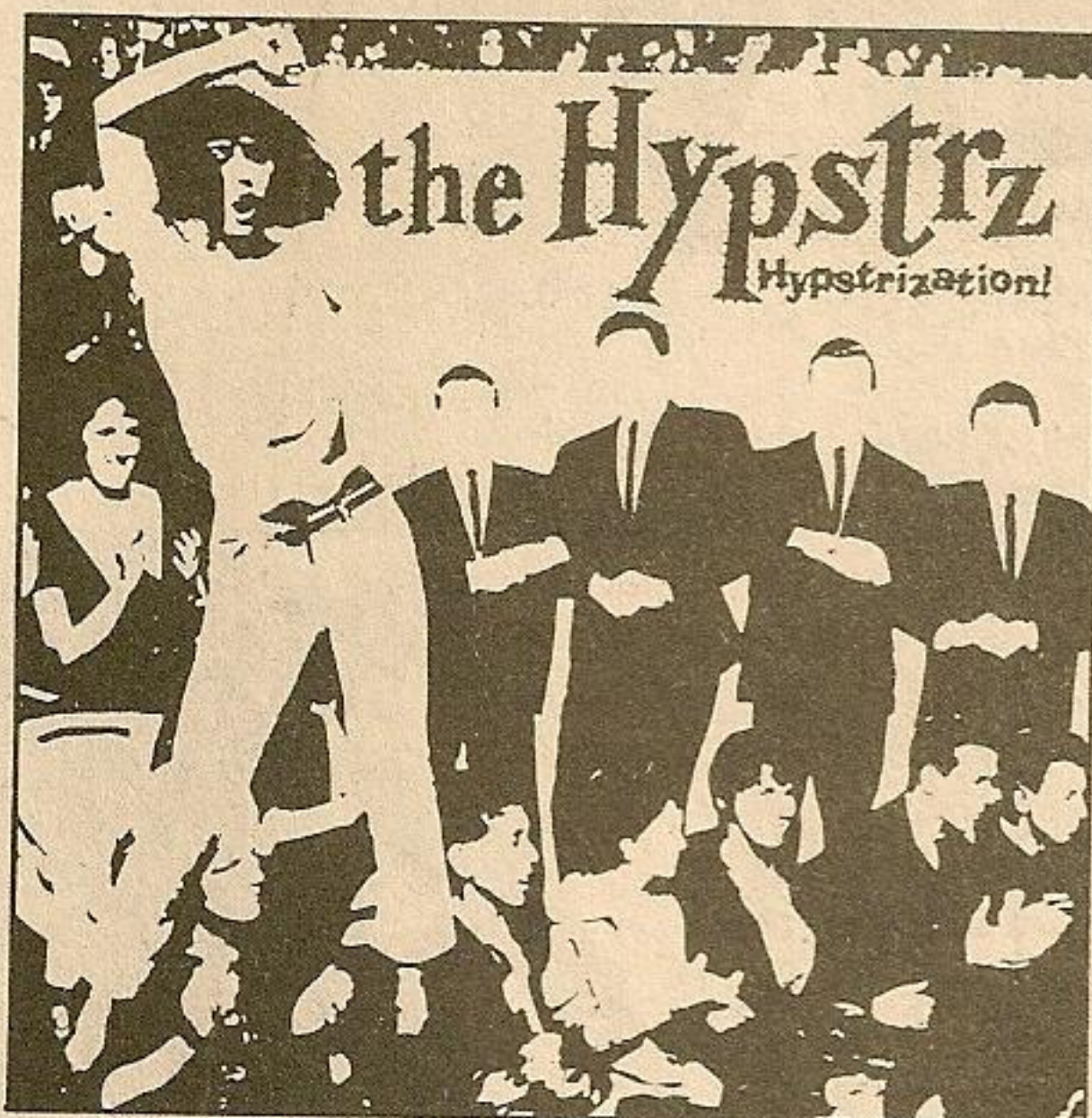
Five years ago I'd browse longingly through the record bins and wonder if I'd ever get to do LP art; now I can do the same browsing and find album after album that I worked on, and it makes me feel right proud. I carved out a little corner for myself and found as much adventure and creativity, probably more than if I'd been swallowed up by a major label.

**(More Diane Z. art on next page.)**



## The independent way

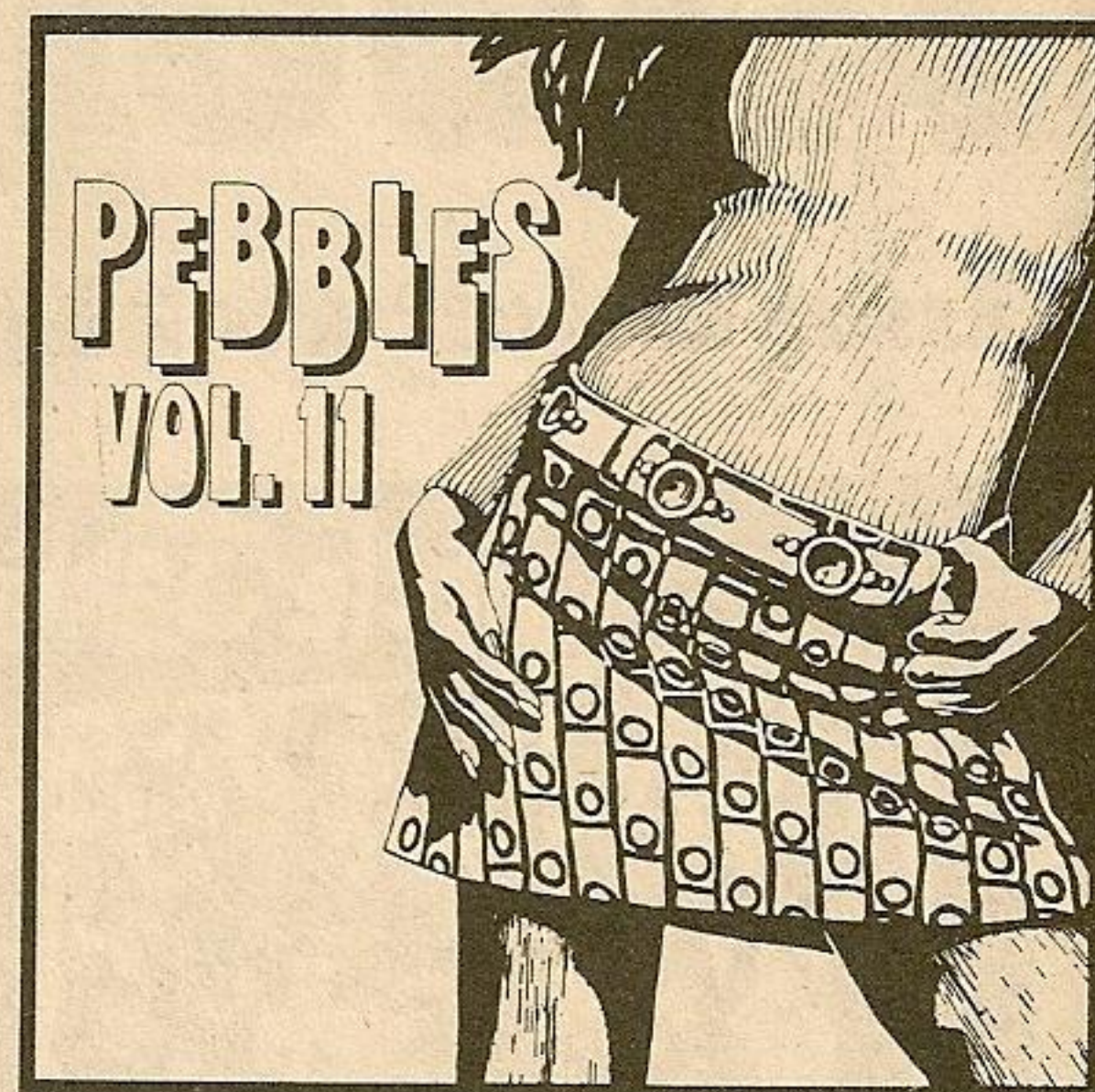
### More album art by Diane Zincavage



**HYPSTRZ (Vox)** The band was so ugly I couldn't put them on the front, so I collaged some stuff out of books & painted out the faces of another band.



**RAIN PARADE (Enigma)** One of my most recent, and prettiest, it was actually quite simple. Shows what a decent budget and good seps can do. It was a nice photo to start; I colored the sky pink to make it unusual.



**PEBBLES VOL. 11 (BFD/AIP)** Miniskirt traced from a 60's ad photo.

## One album artist says,

# I sued the chump

by C. W. Vrtacek

I don't know how relevant this is, but it sure has something to do with album covers. My second one in particular.

To get right to the heart of the biscuit, I delivered the artwork (a photo with type set around it) to a local printer to be reproduced. I was led through his shop, and shown paper and ink samples, imagining all the time how swell my cover was going to look. Imagine my surprise, when, two weeks after he'd promised the covers in the first place, I showed up at his shop to find they looked like he'd inked the tires of his van and backed over the paper. In short, utter trash (I later used all one thousand of them as fire starting stuff for my wood stove).

I expressed my concern. He ignored it.

Said I should have been more specific. I said I wasn't a printer. A month later we were telling it to a judge, because I sued the chump. And won. Small claims court is wonderfully easy, and don't tell me there's no justice in the world, because I saw it.

Certainly there's no advice on the aesthetics of cover art or album packaging in this little tale. But let this be a lesson to you!

1. Find a REPUTABLE printer -ask people who've used him.

2. Add two weeks on to his delivery date, no matter how good the guy is -- you won't be sorry.

3. Stand there with him and go over everything in detail, even if you feel like a blockhead doing it. Don't give vague instructions like "I want it to look faded," or "Use three different shades of grey." Printers have

specific names for techniques, types of paper, ink colors, etc., so either learn them or find someone who can help you BEFORE it looks like a mess.

4. Save everything -- receipts, canceled checks, original artwork, etc. You'll need it if you go to court.

5. Ask for, no, DEMAND, a proof. You should OK it first. And KEEP the proof in case the finished product looks different.

6. Don't pay for anything that's done wrong. In most states, payment for work done is legally recognized as approval of the work.

Well, that's all I have to say on the subject. Unless you've got a company taking care of all the details of your record for you, KEEP ON YOUR TOES.

## Contributing to 'The independent way'

No alphabet

Have an independent music related experience or do-it-yourself tip?

Here is your chance to share it.

42 Send to 'The independent way', c/o Sound Choice.

theme requ  
ired!



# HOW I QUIT COLLECTING RECORDS AND PUT OUT A COMIC BOOK WITH THE MONEY I SAVED

Story by Harvey Pekar      Art by R. Crumb

EVER SINCE I WAS A KID, IT SEEMS I COLLECTED SOMETHING.



AT ONE TIME IT WAS COMICS, THEN MAGAZINES AND BOOKS ABOUT SPORTS.



THEN, WHEN I WAS SIXTEEN, I STARTED COLLECTING JAZZ RECORDS.



AT FIRST, AND FOR A LONG TIME, IT WAS A HEALTHY THING TO DO.



I LOVED JAZZ, AND LISTENED TO IT CLOSELY AND ANALYTICALLY.



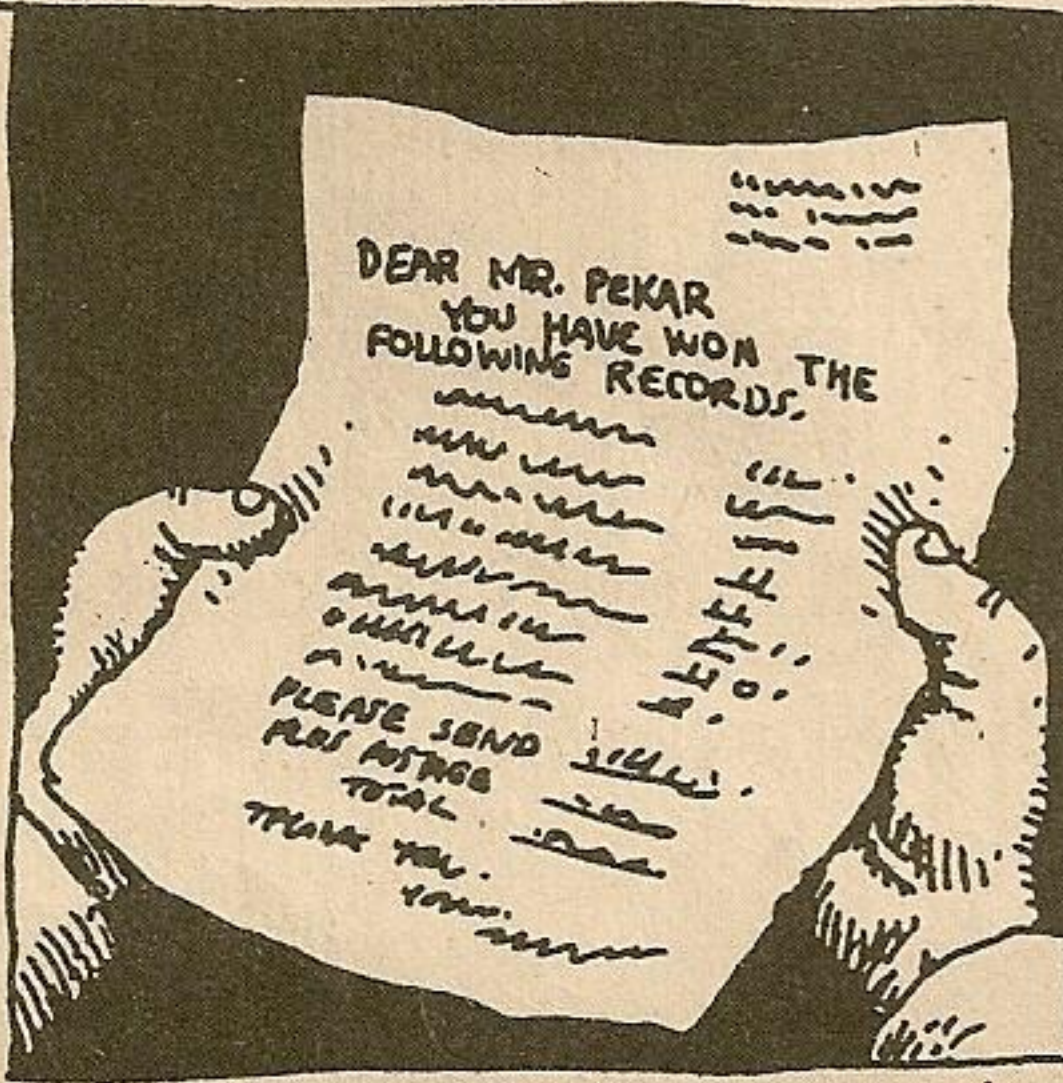
FOR A LONG TIME I COLLECTED IN A RATIONAL WAY. I ONLY BOUGHT RECORDS THAT I ENJOYED LISTENING TO, AND/OR THAT HAD A GREAT DEAL OF HISTORICAL SIGNIFICANCE.



THEN, FOR SOME REASON, I GOT OBSESSIVE ABOUT IT. I STARTED BUYING RECORDS I KNEW I'D SELDOM IF EVER LISTEN TO JUST FOR THEIR COLLECTOR'S VALUE.



IT GOT WORSE AND WORSE. I STARTED GETTING ALL THESE AUCTION LISTS AND SPENDING FANTASTIC AMOUNTS OF MONEY ON OUT-OF-PRINT L.P.'S.



I WAS SPENDING ALL OF MY MONEY ON RECORDS I JUST FILED AWAY WITHOUT LISTENING TO. I HAD TO THINK TWICE ABOUT BUYING A HAMBURGER OR GOING TO A MOVIE.



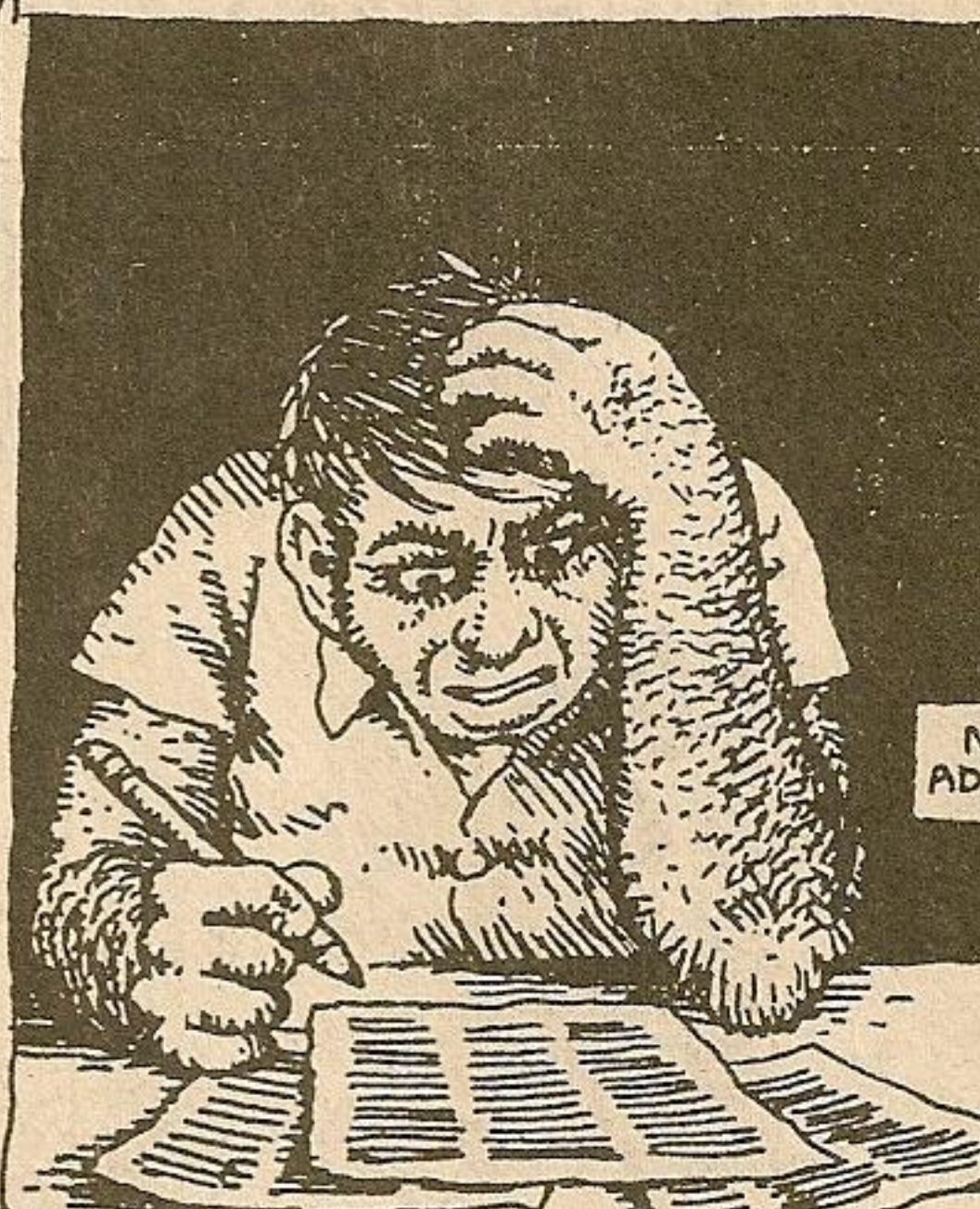


I HUSTLED POP RECORDS THAT I GOT IN ALL SORTS OF WAYS TO PEOPLE AT WORK TO GET EXTRA DOUGH. THAT WAS A TIME-CONSUMING DRAG.

HEY MAN, YOU WANNA BUY THIS NEW DYLAN L.P. FOR TWO DOLLARS?



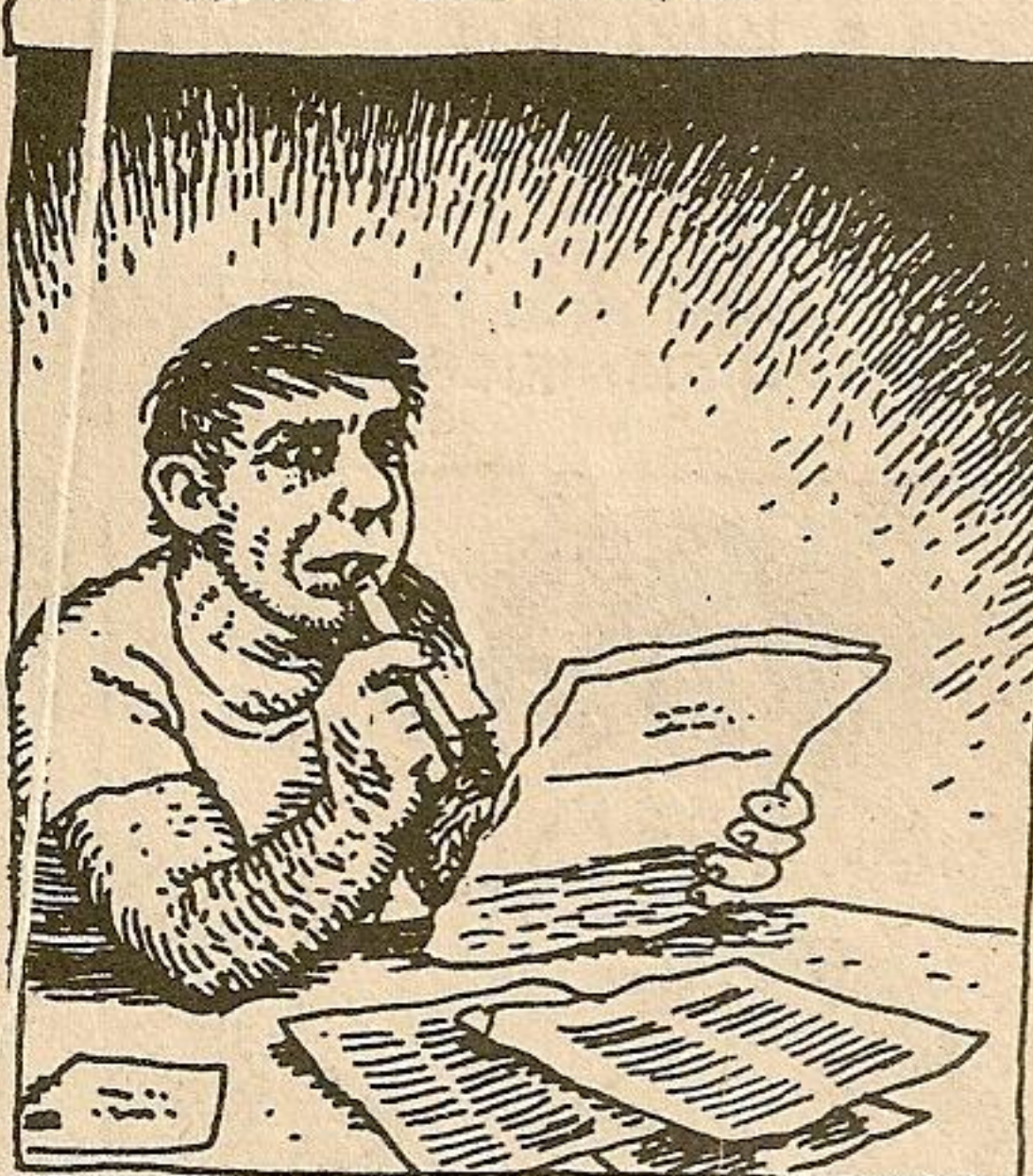
I WAS GOING BLIND GOING OVER ALL OF THE AUCTION AND SALES LISTS I GOT, I SPENT SO MUCH TIME READING THEM.



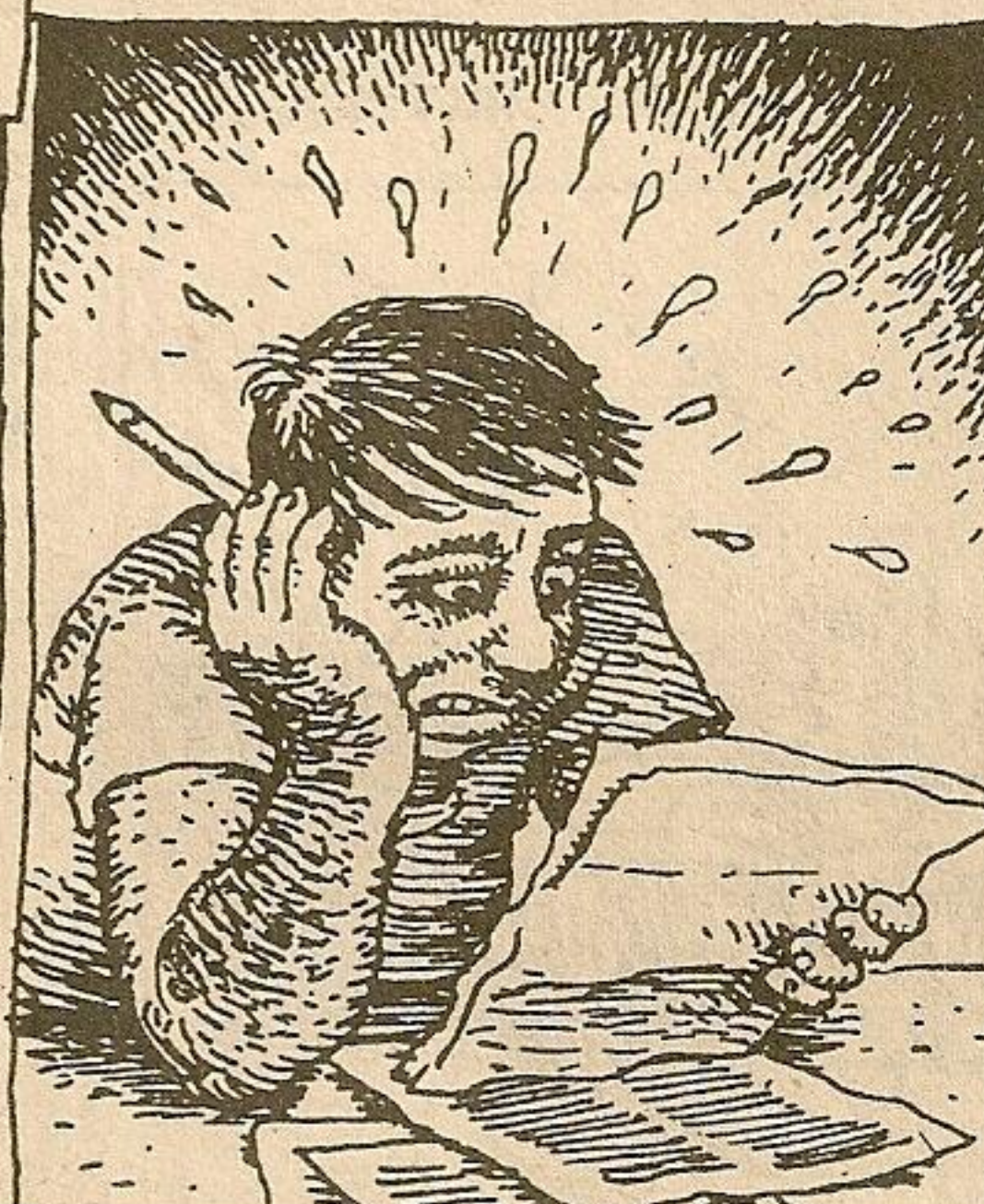
I BOUGHT SO MANY RECORDS IT WAS CRAZY. I WAS RUNNING OUT OF SPACE FOR THEM.



ONE DAY IN THE SPRING OF '75 I WAS GOING OVER A BUNCH OF AUCTION LISTS. THERE WERE RECORDS ON THEM THAT I WANTED TO BID ABOUT \$600.00 ON WITHIN ABOUT SIX WEEKS.



SOME I WANTED REAL BAD. BUT WHERE WAS I GONNA GET THE BREAD FOR THEM? IT WAS FREAKING ME OUT!



WHILE I WAS THINKING ABOUT IT A BUDDY OF MINE CAME OVER TO ASK ME IF HE COULD BORROW A COUPLE OF RARE JOHN COLTRANE AIRSHOT L.P.s TO PLAY ON HIS COLLEGE JAZZ RADIO SHOW.

CAN YOU SPARE THEM FOR A FEW HOURS? I'LL TAKE GOOD CARE OF THEM AND RETURN THEM RIGHT AWAY.

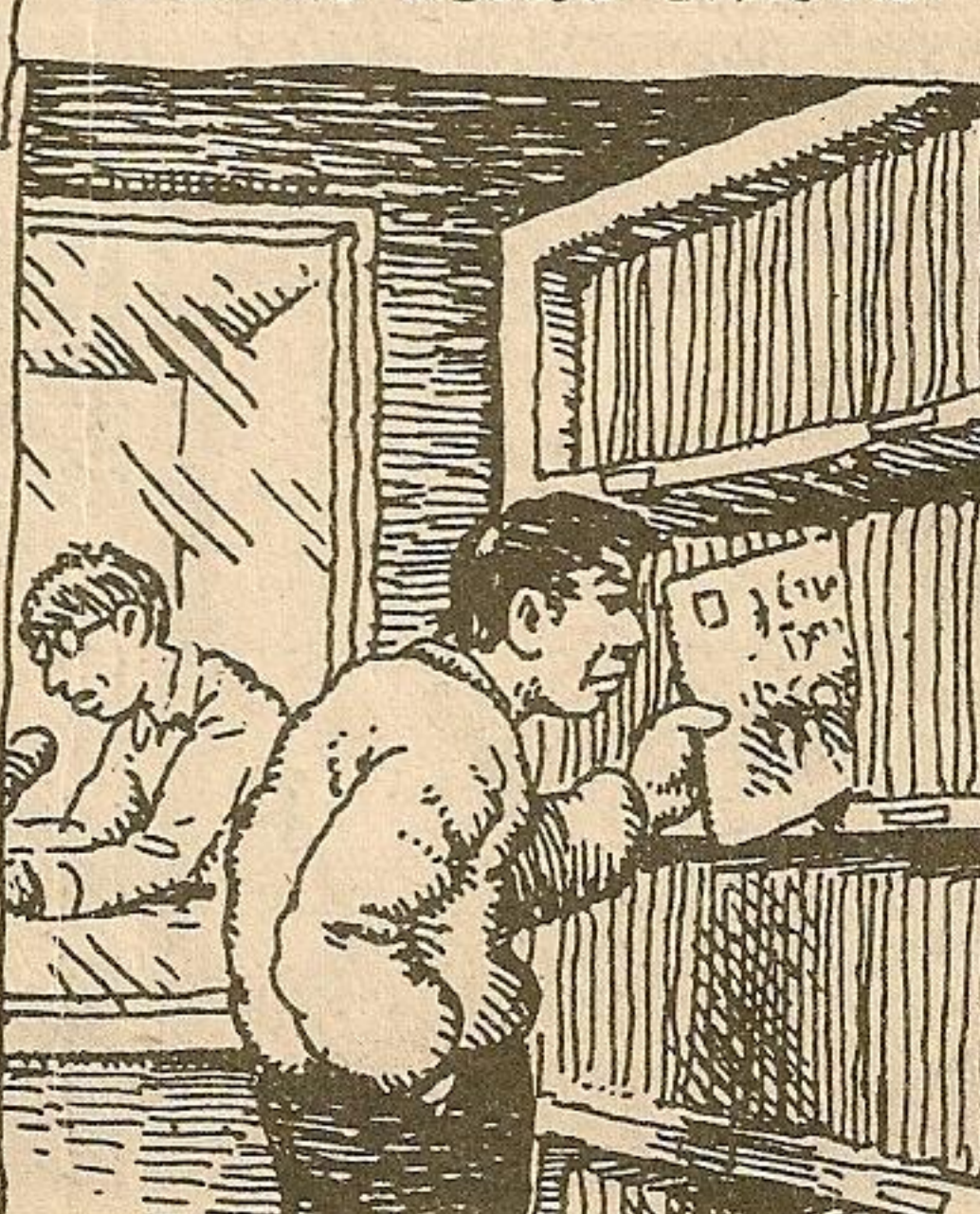


THIS GUY WAS A REAL GOOD GUY. HE WAS INTO YOGA AND CAME ON SORT OF LIKE A HOLY MAN, BUT HE REALLY WASN'T SELF-RIGHTEOUS. HE WAS A RESPONSIBLE GUY, TOO, BUT I WAS PARANOID ABOUT LENDING OUT MY RECORDS.

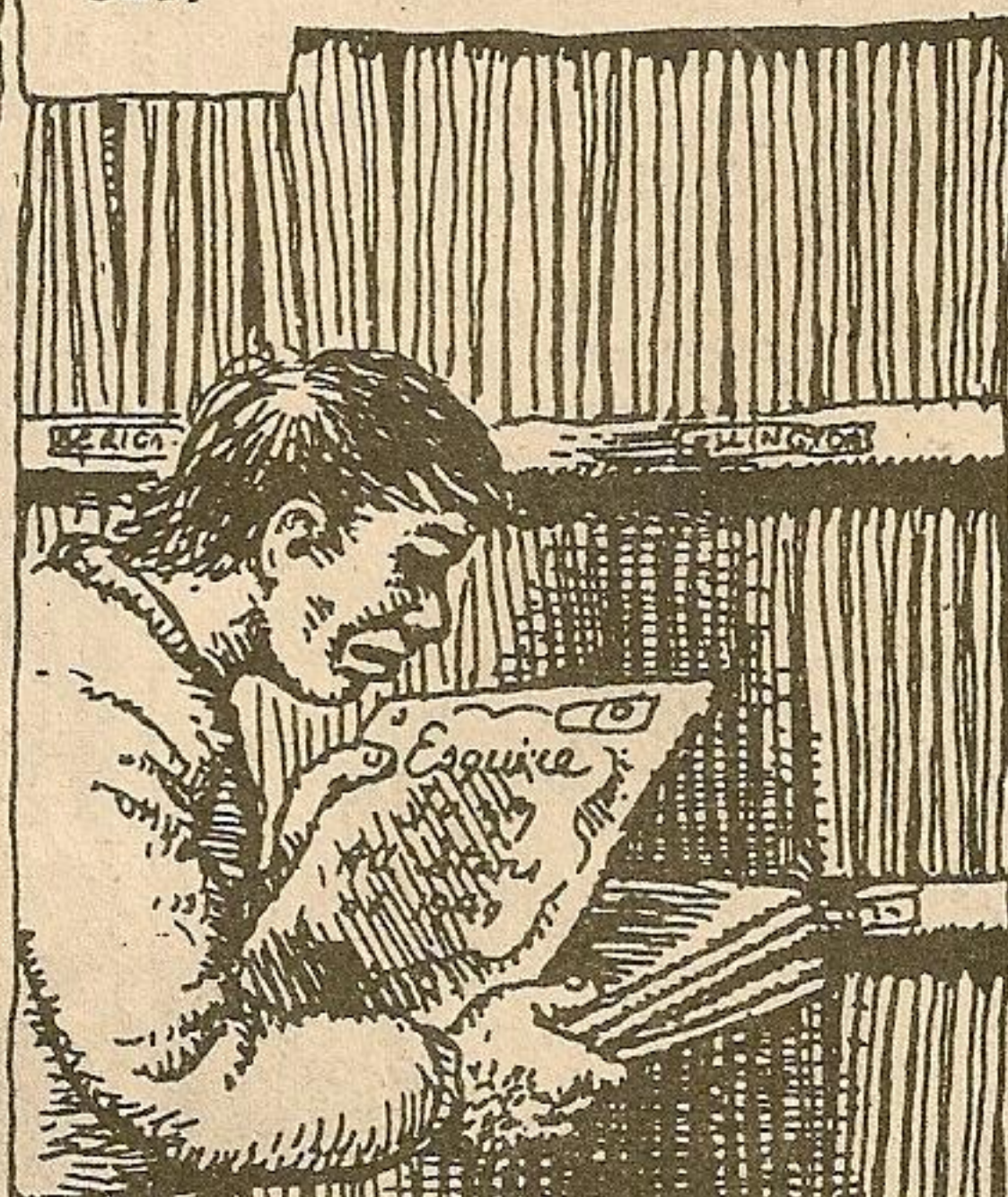
WELL, YOU C'N USE 'EM, BUT I GOTTA COME DOWN TO THE STUDIO WITH YOU WHILE YOU DO IT.



SO WE WENT DOWN TO THE STATION TOGETHER. WHILE HE WAS ON THE AIR I STARTED TO BROWSE THROUGH THE STATION'S RECORD LIBRARY.

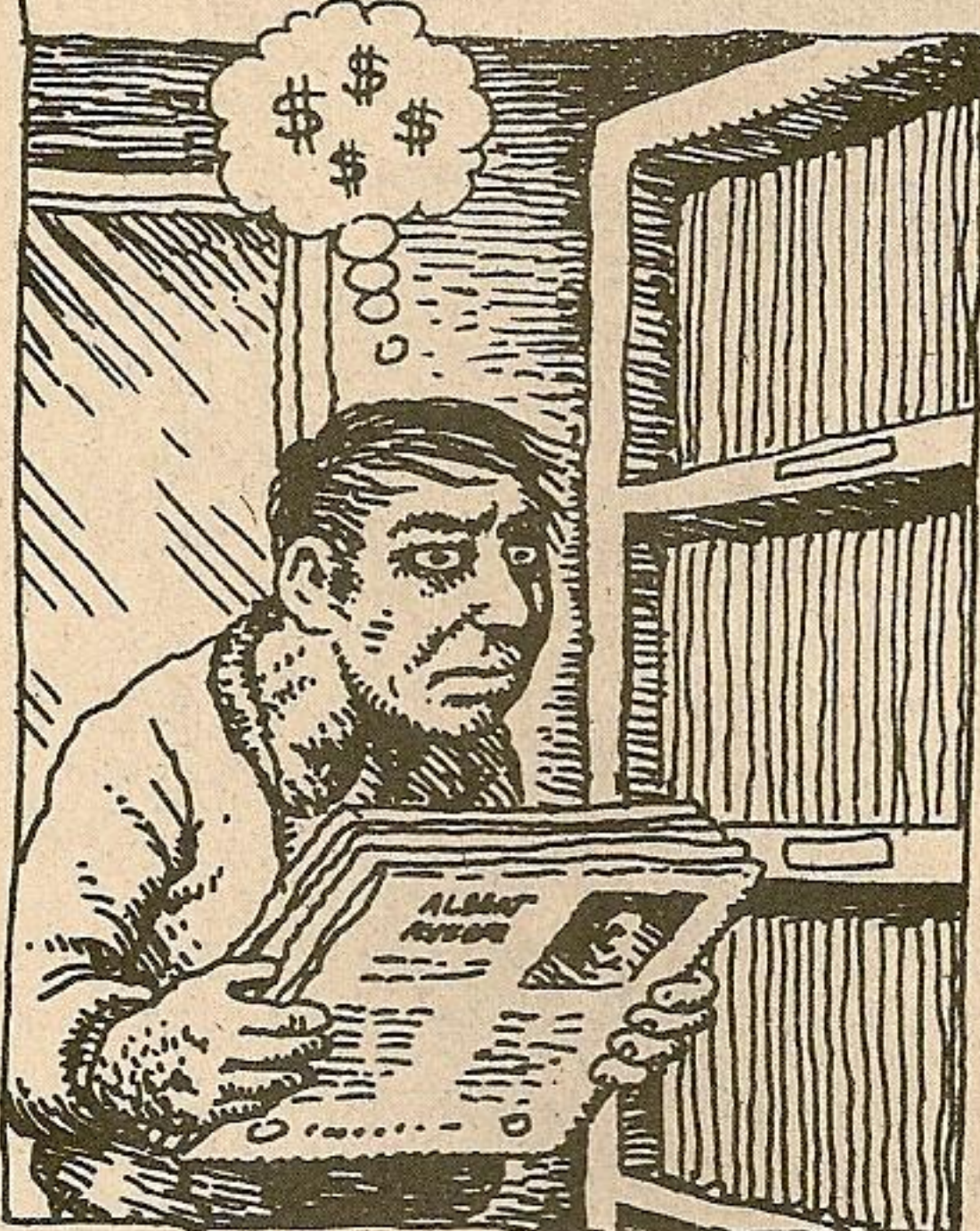


I RAN ACCROSS ABOUT A HALF-DOZEN L.P.s I DIDN'T HAVE AND EVENTUALLY PLANNED TO GET.





THEY WERE STILL IN PRINT BUT THEY WOULD'VE COST ME AROUND THIRTY BUCKS TO BUY.



I KNEW THAT A LOT OF PEOPLE RIPPED OFF RECORDS FROM THAT STATION.



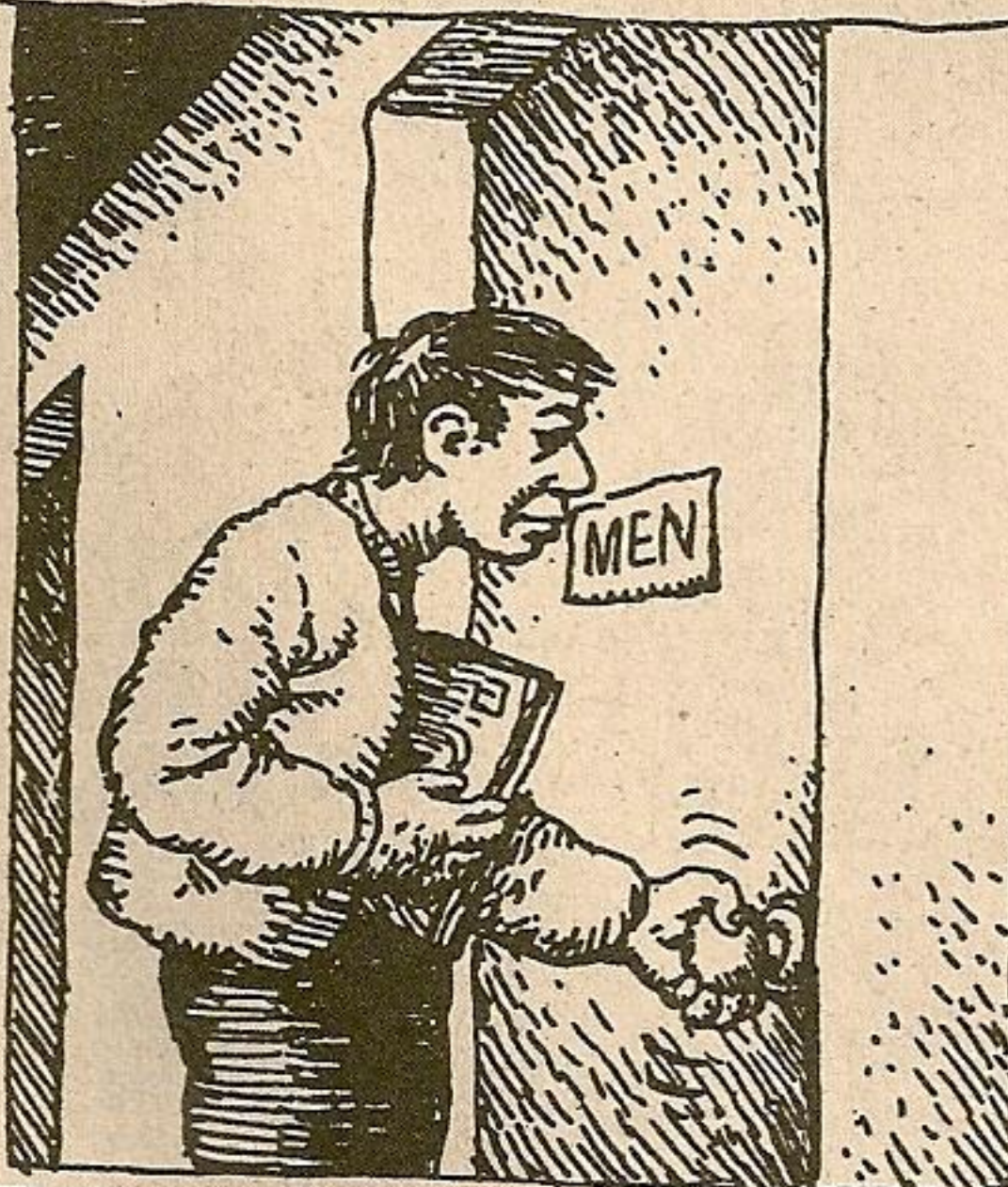
SO I FIGURED, "FUCK IT, WHAT'S THE DIFFERENCE?" AND I DECIDED I WAS GONNA STEAL THE SIDES BUT I THOUGHT I'D BE SLICK ABOUT IT...



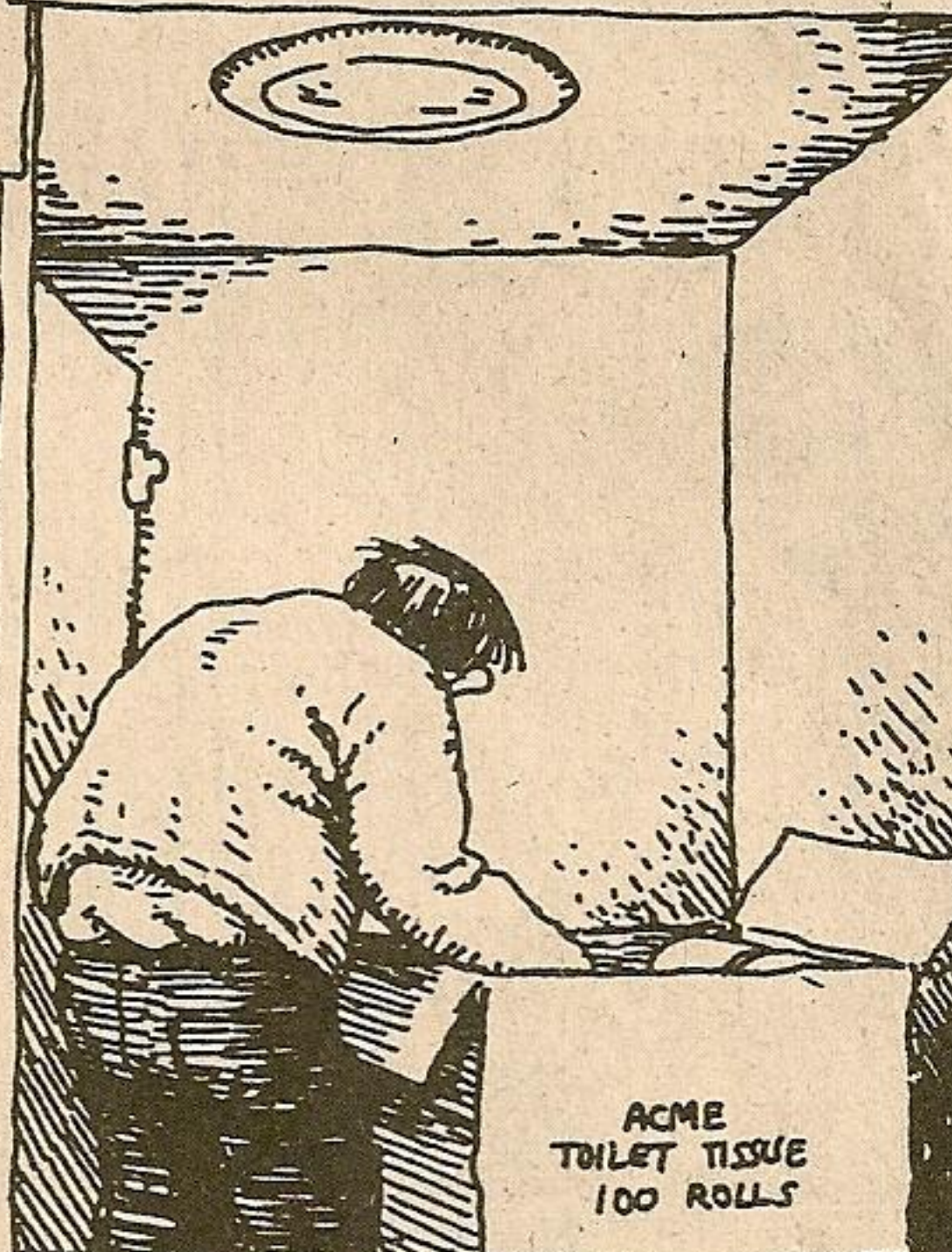
IT WAS SUNDAY, THE BUILDING WAS DESERTED. SO WHAT I DID, I SNEAKED THE SIDES OUT OF THE STUDIO AND STUCK 'EM IN A BATHROOM.



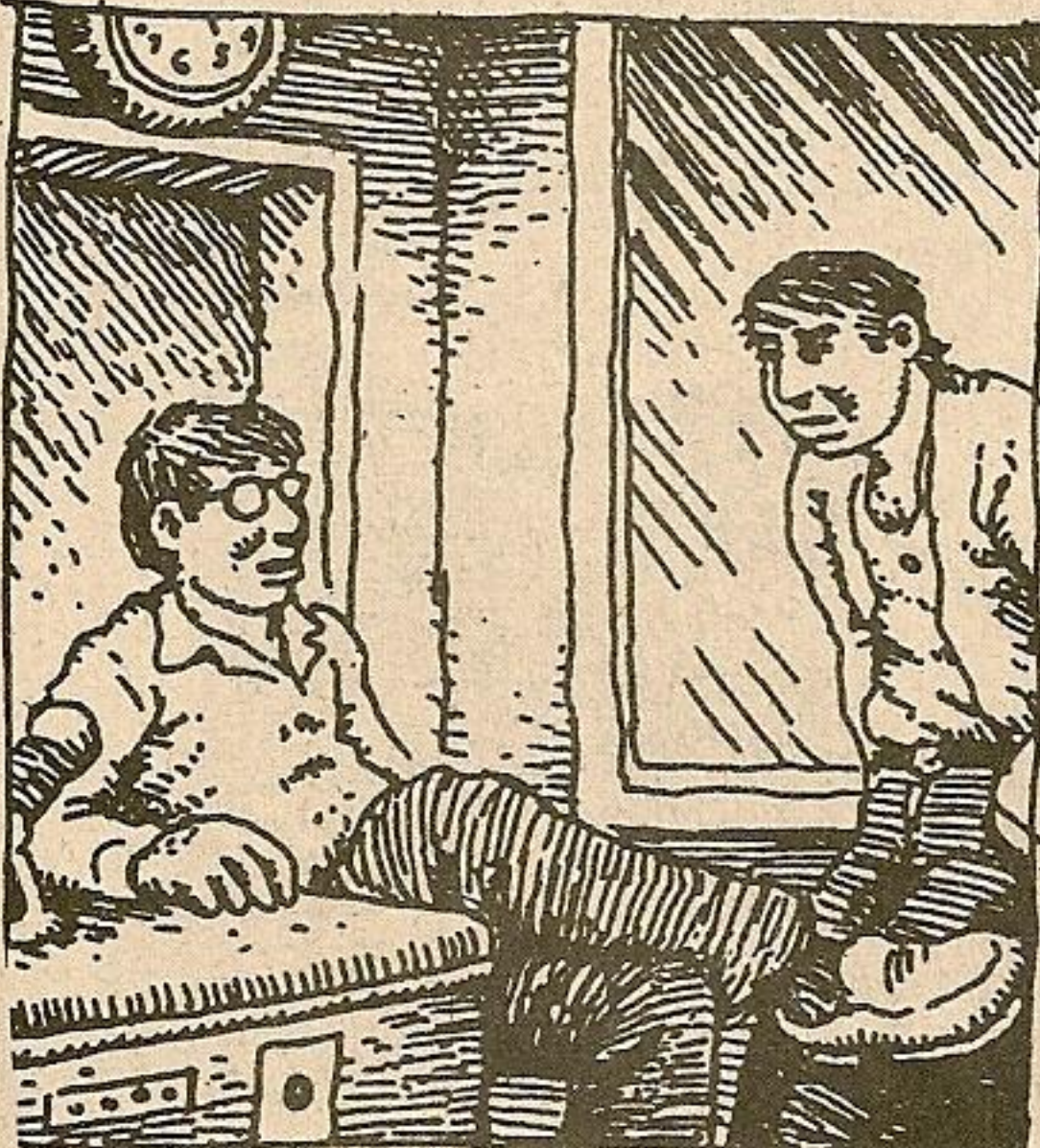
FIRST I CHECKED THE BATHROOM DOOR TO MAKE SURE IT WOULDN'T LOCK AUTOMATICALLY BEHIND ME SO I COULD GO BACK FOR THE SIDES. IT WAS O.K.



THEN I STUCK THE SIDES IN A BOX OF TOILET PAPER.



THEN I WENT BACK TO THE STUDIO TO BULLSHIT WITH MY BUDDY. I FIGURED I'D TAKE THE COLTRANE RECORDS WHEN HE WAS THROUGH WITH THEM AND SPLIT WHILE HE WAS STILL ON THE AIR.



HE'D SEE ME WALKING OUT OF THE STUDIO WITH ONLY THE COLTRANE RECORDS IN MY HANDS, SO IF THE OTHER SIDES WERE MISSED HE WOULDN'T SUSPECT ME.



I MEAN, THE CAT TRUSTED ME AND I DIDN'T WANT HIM TO KNOW I WAS STEALING. LIKE HE WAS SUCH A MORAL DUDE, Y'KNOW. HE WAS EVEN AGAINST STEALING FROM STORES AND INSTITUTIONS.





SO HE FINISHES PLAYIN' THE COLTRANE SIDES, GIVES 'EM BACK TO ME AN' I SPLIT.

THANKS ALOT, MAN!

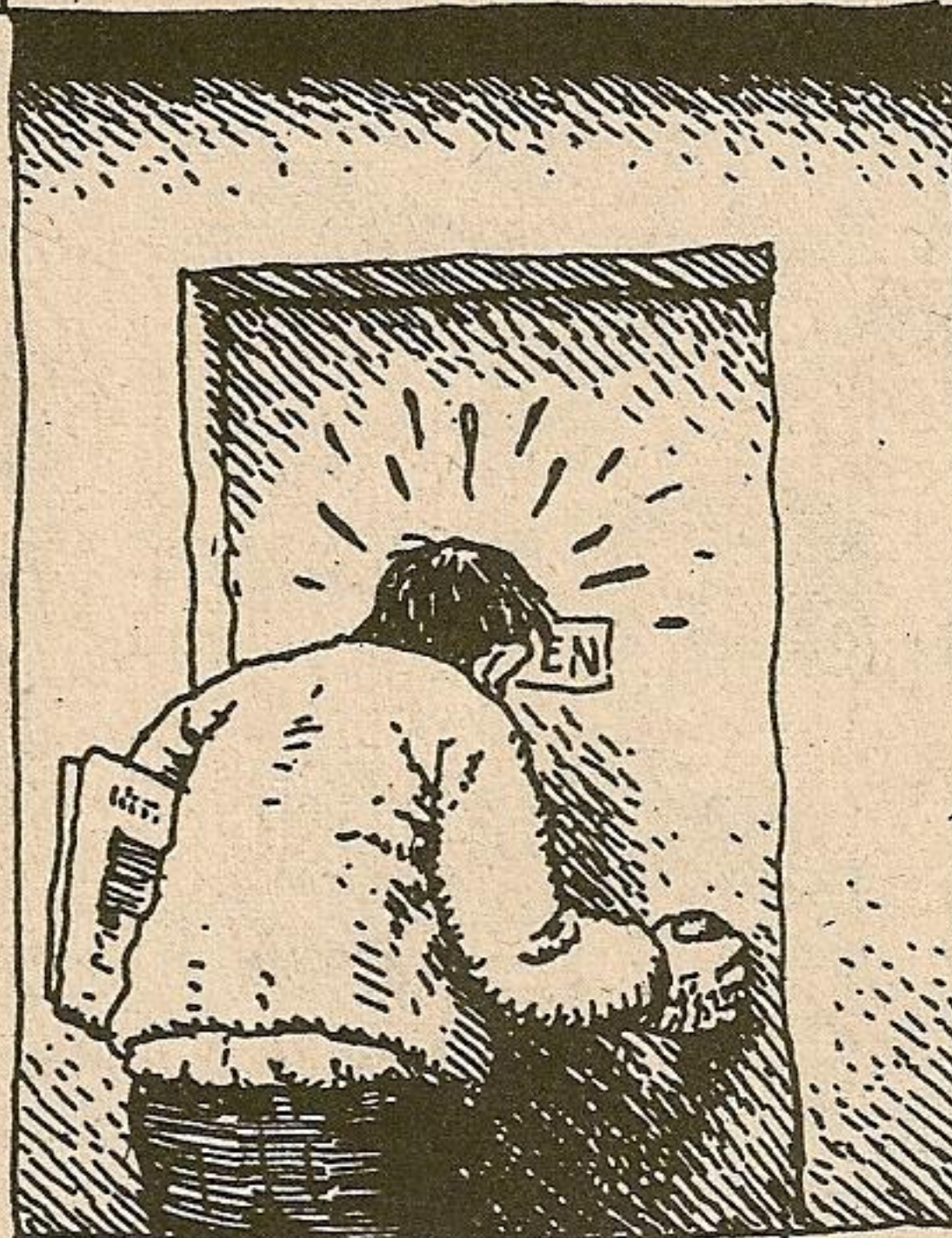
'S O.K....UH, LOOK, I GOTTA TAKE OFF NOW...



SO THEN I MAKE IT OVER TO THE BATHROOM TO GET TH' SIDES.



BUT THE DOOR IS LOCKED.



I COULDN'T BELIEVE IT. I HAD TESTED IT BEFORE TO MAKE SURE IT WOULDN'T LOCK ON ME. I YANKED ON IT AGAIN AND AGAIN. IT WAS LOCKED.



THAT BLEW MY MIND. I WAS ALREADY WONDERING ABOUT WHERE I WAS GONNA GET TH' \$600.00 AND NOW I HAD THROWN AWAY ANOTHER \$30.00 WORTH OF SIDES BECAUSE I'D DEVISED TOO ELABORATE A PLAN TO RIP THEM OFF.



IF I'D HAVE STUCK THEM IN THE HALL SOME PLACE THEY'D HAVE BEEN O.K. NO ONE WAS GONNA COME ALONG AND SEE THEM. BUT NO, I HADDA GET CUTE AN' STICK 'EM IN A TOILET PAPER BOX IN A BATHROOM.



I WALKED BACK HOME IN A DAZE.

HOW COULD I HAVE BEEN SO STUPID? IT WAS SO EASY TO STEAL THOSE SIDES! NOW I GOTTA COME UP WITH \$30.00 MORE TO BUY THEM SOME DAY... WHAT IF THEY FIND THE SIDES IN THE TOILET PAPER BOX? WILL THEY SUSPECT ME??

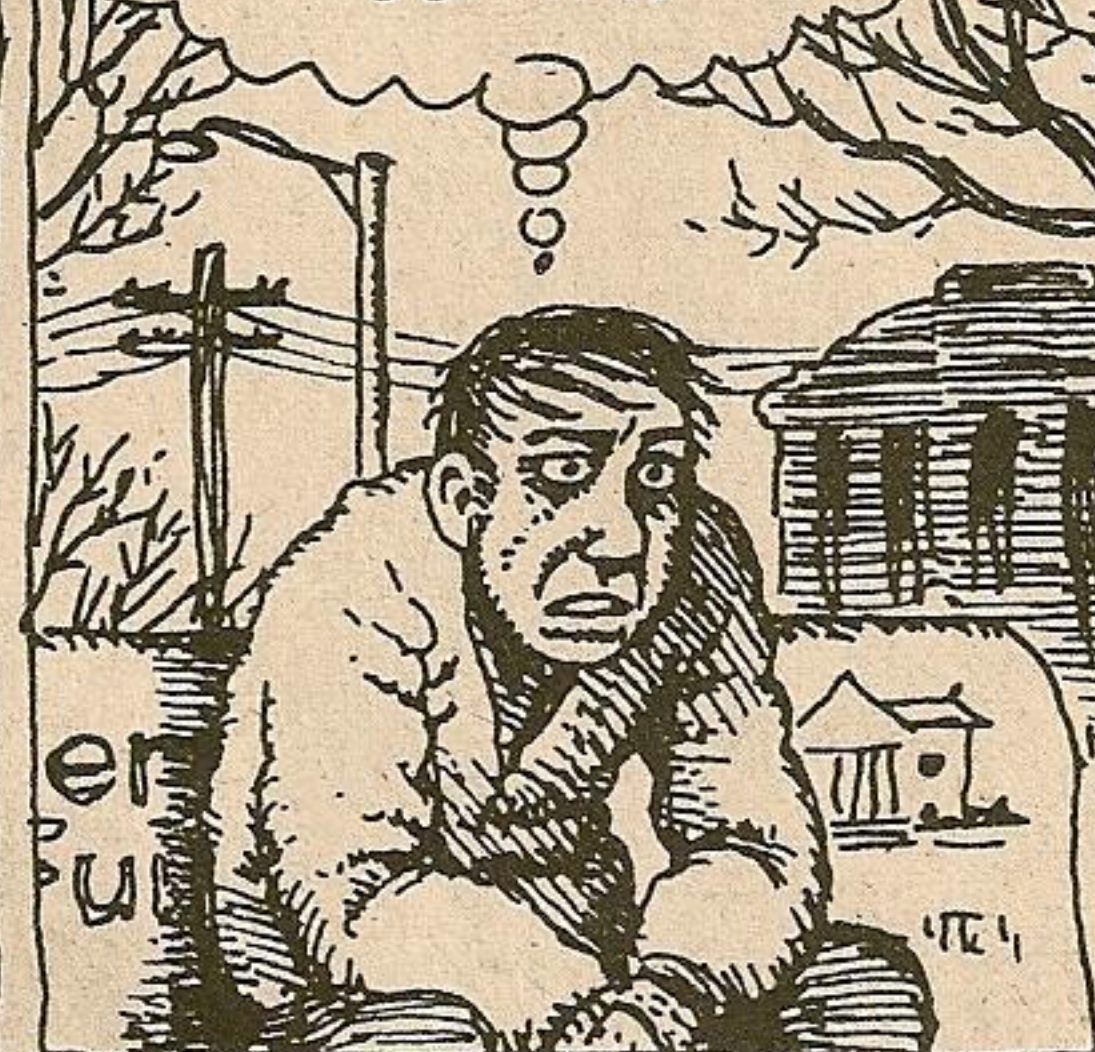


MY HEAD WAS ALL FUCKED UP. I SAT DOWN TO RELAX AND THINK ABOUT MY SITUATION.

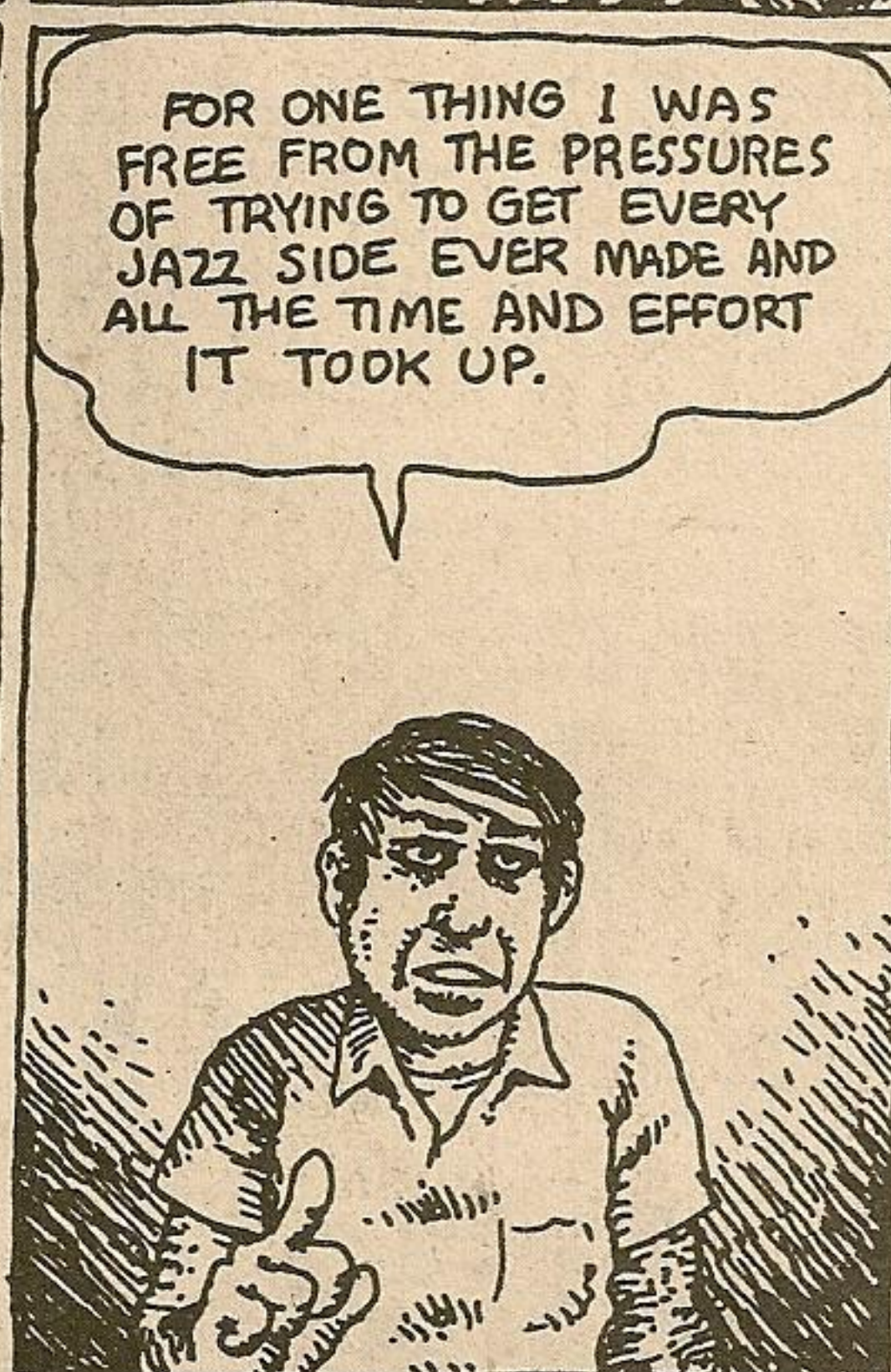
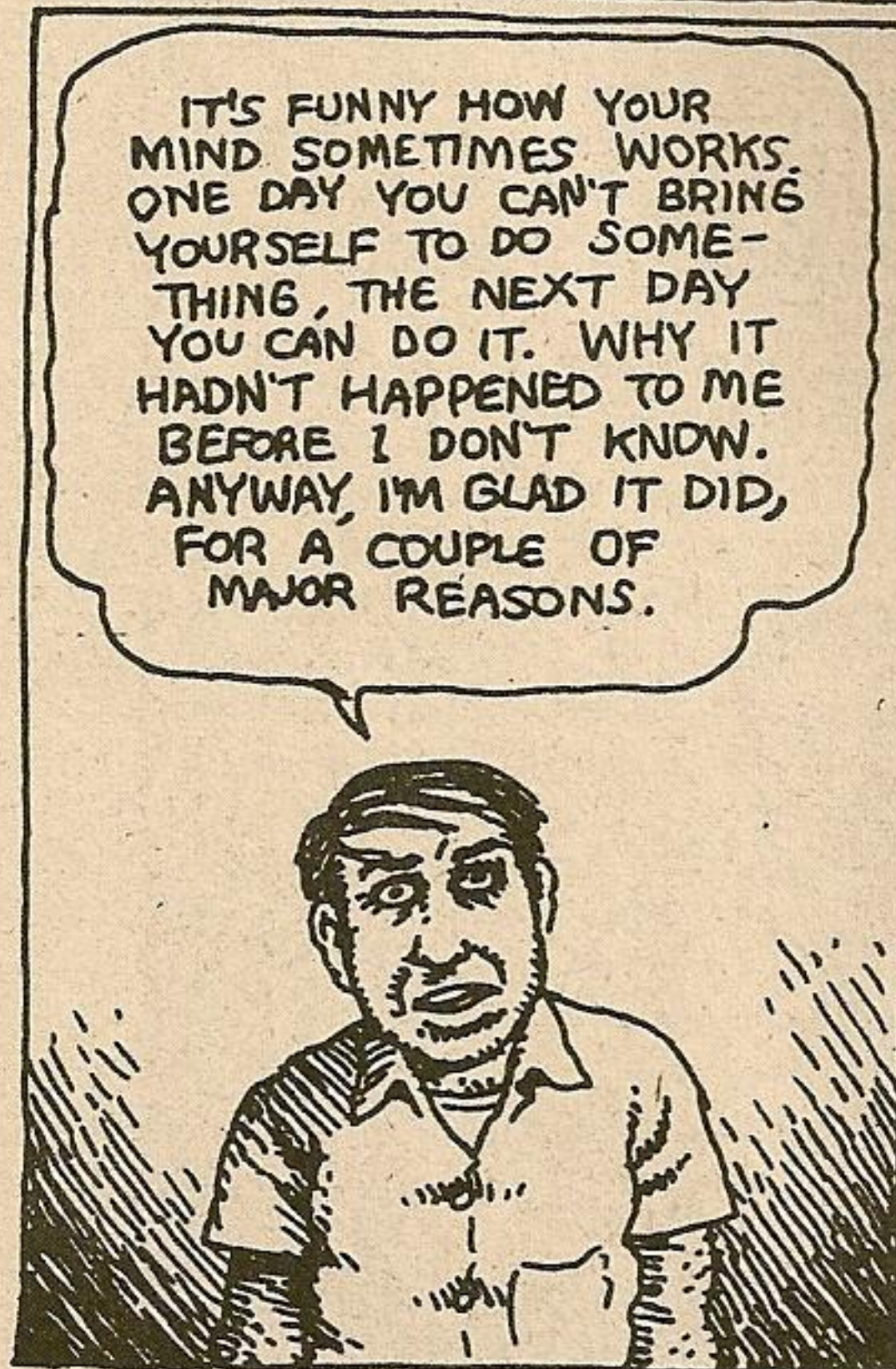
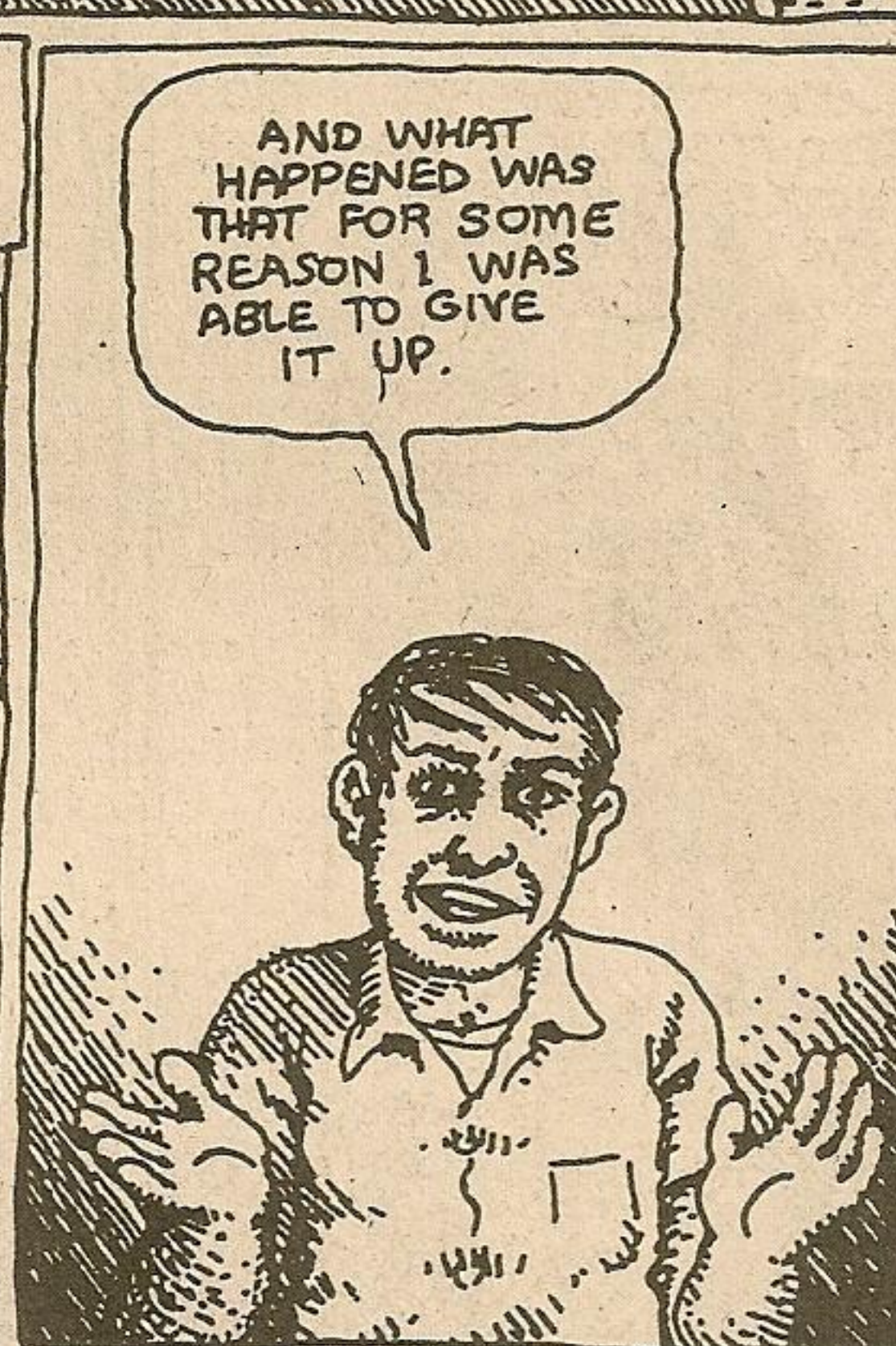
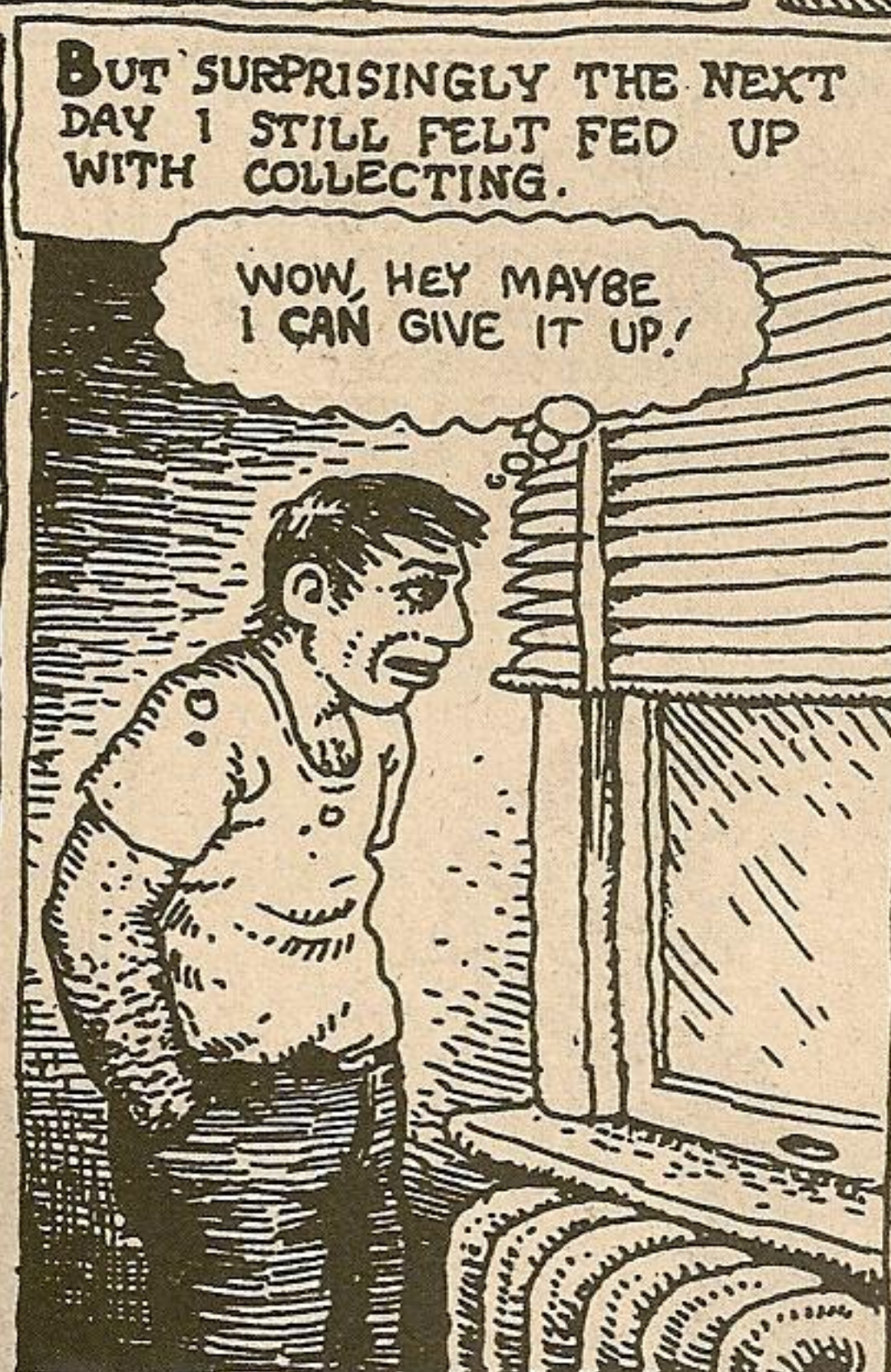
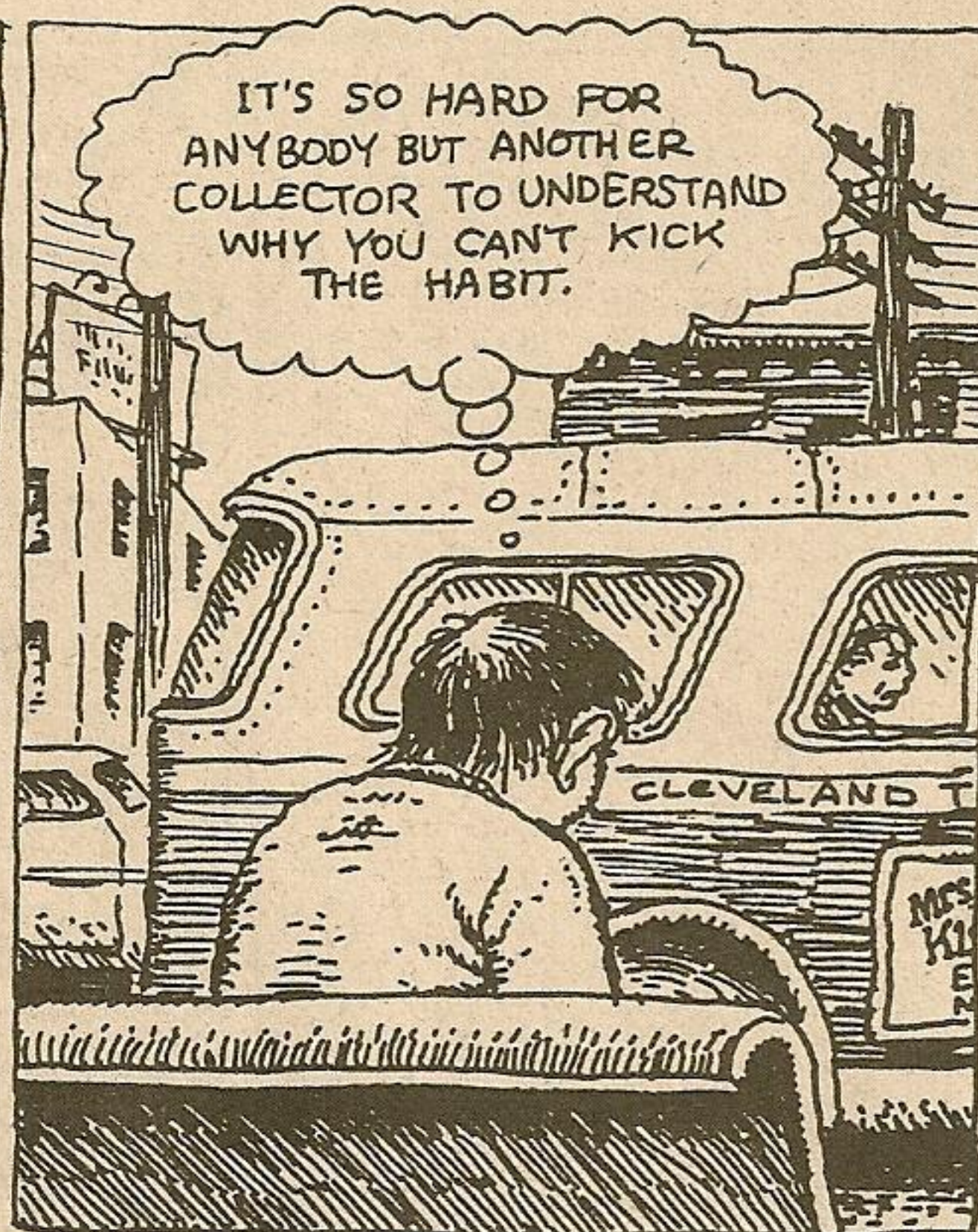
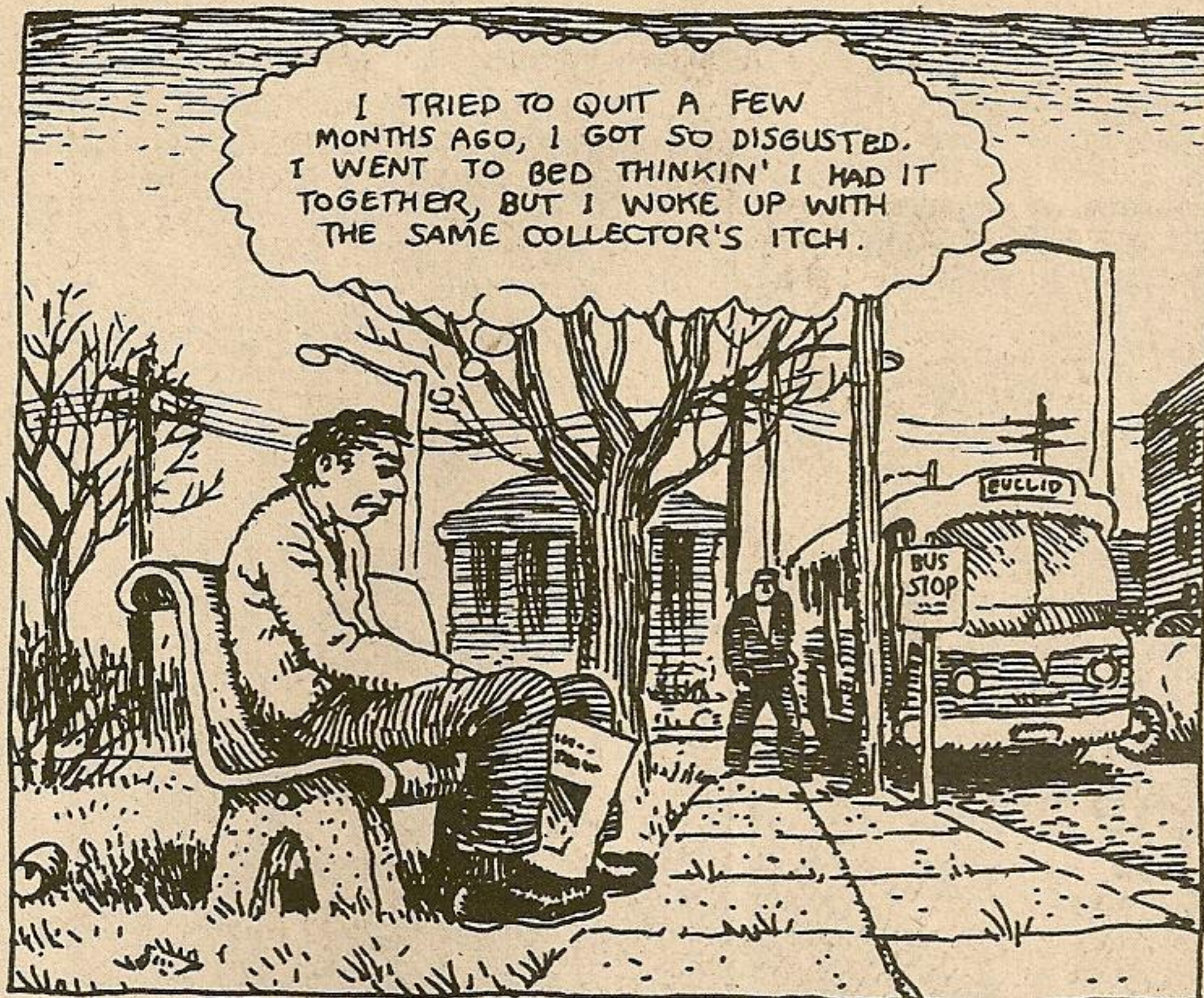
THIS RECORD COLLECTING IS DRIVING ME NUTS. IT'S TAKING ALL OF MY TIME AND MONEY.



NO MATTER HOW MANY RECORDS I GET I'M NEVER SATISFIED; I GOTTA GET MORE. I'VE TRIED TO QUIT BUT I CAN'T. WHAT AM I GONNA DO? THIS IS LIKE BEING A JUNKY!!









....SEE, I HAD BEEN  
WRITING THESE UNDER-  
GROUND COMIC BOOK STORIES  
SINCE 1972. PEOPLE LIKED  
'EM A LOT BUT I WAS  
HAVING TROUBLE GETTING  
'EM PUBLISHED BECAUSE  
THE UNDERGROUND COMIC  
PUBLISHERS WERE IN BAD  
SHAPE FINANCIALLY.  
THEY WERE PRINT-  
ING VERY  
LITTLE.



ALL THEY WANTED  
TO HANDLE WERE SURE  
SELLERS, STUFF BY CRUMB  
AND SHELTON. IT REALLY  
BUGGED ME THAT I WAS  
HAVING SUCH A HASSLE  
GETTING STUFF  
PUBLISHED.



SO ANYWAY, I SUDDENLY  
HAD ALL THIS EXTRA DOUGH  
SINCE I WASN'T SPENDING  
IT ON RECORDS AND  
SINCE I WAS STILL  
HUSTLING L.P.S AT  
WORK...



I LIVE REAL  
SIMPLE AND CHEAP,  
Y' KNOW. I DON'T HAVE  
A CAR AND I EAT CHEAP  
FOOD, LIKE I MIGHT HAVE  
TWO HOT DOGS AN' SOME  
POTATO CHIPS FOR  
SUPPER.



SO I STARTED ASKIN'  
AROUND, TRYIN' TO FIGURE  
HOW MUCH IT WOULD  
COST TO PUBLISH  
A COMIC BOOK.



SO I FOUND OUT  
I COULD SAVE UP  
ENOUGH BREAD IN A  
YEAR TO PUBLISH  
ONE...



SO THAT SETTLED IT...  
I FIGURED, "FUCK IT, I'LL  
PRINT IT AND IF I LOSE  
MONEY ON IT, SO WHAT!



SO I PUBLISHED  
"AMERICAN SPLENDOR"  
AN' I'M REALLY  
GLAD I DID...



END



# Amazing! ?!?

## 36 recordings

### Mykel Board doesn't make value judgements on



by Mykel Board

The following are reviews of records and tapes that are not widely distributed. Some are available in esoteric record stores, some by mail order from wholesalers, some only from the record company itself, and some possibly not at all. Contact addresses are listed with most of the records. If you are unable to find any of these, you can write to me c/o Seidboard World Enterprises, 75 Bleecker Street, NYC 10012 or via Sourcemail (BBG265) and I will try to help you out.

Note: I have attempted to leave value judgements out of these reviews. Your taste may be different from mine. I'll just describe the music. You make the judgements.

1. **NOMADIC TOOLS:** (c/o Michael Smirgs, Box 99, RD 2 Mays Landing, NJ 08330) No amount of Talk (LP) Very TALKING HEADS influenced music with high sparse vocals. A bit of PERE UBU thrown in for good measure. Lot's of horns too. They've been around in one form or another for 8 years.

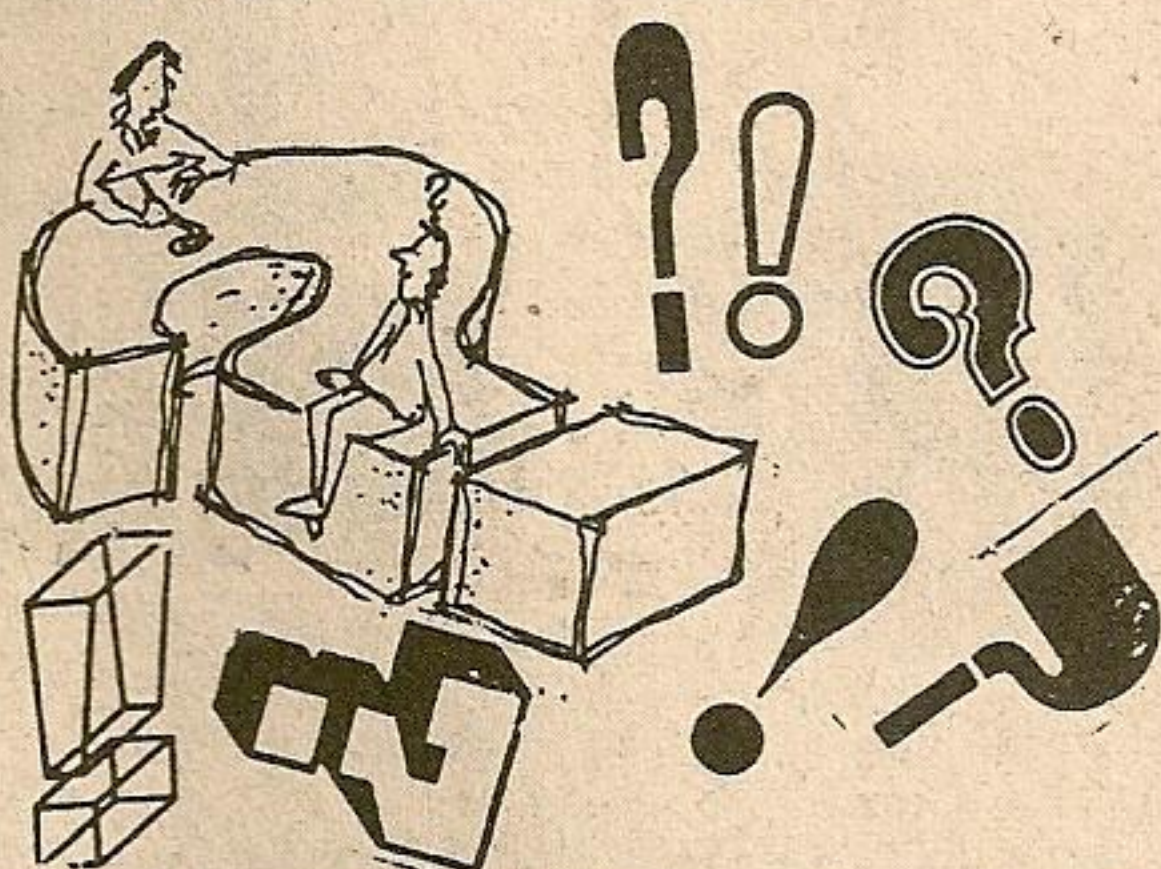
2. **RANOLA:** (c/o Beethovenstr. 6 4050 Moenchengladbach 1, West Germany) (LP). Generally punk music, but not hard core. The music reflects the German taste for Cold Wave and some of the cuts are slow and brooding; others are fast. It helps to know German to understand the nasty lyrics (lyric sheet enclosed). They tread the borderline of satire making you ask "Are they serious?"

3. **VARIOUS ARTISTS: Despues del Holocausto** (c/o DRO Records, possibly can be contacted via their printer: OFFSET ALG, S.A. San Raimundo 31, Madrid 20, Spain) (LP) New Music sampler from Madrid, including a few bands from Sevilla. Their styles range from Pop New Wave to Punk to Post-Punk to Experimental.

4. **DRESSED UP ANIMALS:** (c/o DUA Records, possibly can be contacted via: Recommended Records Engelstr. 62 8004 Zurich, Switzerland) (LP, text in English, French and German) Experimental music that often incorporates rhythms from other cultures (e.g. Turkey, or India or U.S. Avante Garde Jazz). Pretty music, often abrasive lyrics. Lyrics are generally anti-conformist, anti-authority. Sometimes they are just poems, nonsense syllables or instrumentals.

5. **JOHN TRUBEE & THE GEEKS: Blind Man's Penis** (c/o Seidboard World Enterprises, 75 Bleecker Street, New York, NY 10012) (7" 45 from L.A. via Nashville, on Wonder Records) The liner notes say it all: here are excerpts: "Trubee read a small ad in the back pages of THE NATIONAL ENQUIRER that said: Send Your Lyrics to

Nashville and Earn \$20,000 in Royalties. Trubee typed up the most obnoxious lyrics he could think of...containing such passages as "I got high last night on LSD/ My mind was beautiful and I was free/ Warts loved my nipples because they are pink/ Vomit on me baby/ yeah, yeah, yeah... Instead of getting an angry reply... Nashville wrote back that Trubee's lyrics were 'very worthy of being made into a record'... Trubee promptly remitted the \$79.95 for the "full production." In return he got a mono acetate and a stereo tape with a guy drawling such Trubee gems as 'the zebra spilled its plastinina on bemis/ and the gelatin oozed electric marbles' on one channel and the simplest prerecorded country and western backup on the other. The only thing that was altered was the phrase 'Stevie Wonder's penis', which came back crooned repeatedly as 'a blind man's penis.' The single has now been re-pressed and is available in the kind of record store that stocks ephemeral stuff..."



6. **METRO DECAY: Upperbase** (c/o Creep Records, 64, Megistis Str., Athens, GREECE) (LP, text in Greek, lyric sheet) Synthesizer New Wavish, brooding, somewhat more commercial sounding than most on this list. Expensively produced.

7. **VARIOUS ARTISTS: Flowers from the Dustbin** (c/o Aberrant Records, c/o Phantom, 373 Pitt Street, Sydney, NSW 2000, AUSTRALIA) (LP, lyric/poster cover) Punk compilation from Australia. Loaded with new groups from '77 style punk to hardcore. Raw and amateur in the best sense of the words.

8. **GALE ORMISTON & CARL WEINGARTEN: Windfalls** (c/o Multiphase Records, 6955 Cornell Ave., St. Louis, MO 63130) (LP) Ethereal/celestial music sometimes reminds me of Phillip Glass, but mostly it's like those meditative "New Age" instrumentals. Very calming stuff. The song titles say it all: "Rainy Journey, Between Clouds, Currents, Luna, Windfalls, Clearing, Sand."

9. **CLIVE PIG AND THE HOPEFUL CHINAMEN:** (c/o Hopewell Records P.O. Box 3131, Princeton, NJ 08540) (LP) The band sounds English but the record says "complies for release in the US and lists a NJ address) Low key vocal oriented, funny/satirical. Sort of a new wave folk rock, sometimes with acoustic guitars that make it less new wave and more traditional folk-(barely) rock. Songs about everything from "Desperate Living" to the construction of the chemical periodic table. A record to listen to rather than dance to. Side 2 is a bit more Rocky than side 1.

10. **BUTTERFIELD 8: I Just Came to Dance/Matter of Fact** (PO Box 16621, Cleveland, OH 44166) (7" 45) A pop record that at first sounds kind of Blondie-like normal. On second listening you can here all sorts of warped things in the background. The drums sound like they're being rolled down a hill, the guitar sounds like it was recorded on warped vinyl, the vocals switch speakers. The B-side seems to have one of those Caribbean scrape-gourds in the background along with more weird vocal stereo separation.

11. **NIGHTCRAWLERS:** (c/o Pete D. Gulch, 1493 Greenwood Ave., Camden, NJ 08103) (LP on Synkronos Records) From the liner notes I count 35 different organs, synthesizers, computers, drum machines, etc. used on this record. Despite this the record is not an overpowering synth blast, but a rather subtle record of sounds weaving in and out of one another. The moods go from brooding to pleasant and everywhere inbetween. This is neither a pop nor a New Age record, but rather an almost classical use of electronics.

12. **MY THREE SONS: Starving Artist/In The Beginning** (c/o Buy Our Records, PO Box 363, Vauxhall, NJ 07088) (7" ep) The A side is a noise guitar backing cynical Flipperesque lyrics. The vocals are very up front. Sounds like there's no bass, just guitar, drums, vocals and microphone feedback. The B-side is more noisy with drums and what sounds like low frequency radio static, again with cynical narrative vocals.

13. **THE GENERIC BEAT: Don't Drop It On Me/Imagination: Heart Attack** (c/o TMI Products, PO Box 19153, Pittsburgh, PA 15273) (7" 45) The A side is rock with a strong heavy metal leaning, especially the heavy guitar solos. The B-side is more popish, with a strong dance-beat bass.

14. **G9: Antarktisch Maedchen/Glasse** (c/o Freak Sound Untermattweg, 26 CH-3027, Bern, Switzerland) (7" 45 on All Records) Synth/pop with a somewhat funky bass. Somewhat angry vocals on the A-side, colder more Germanic vocals on the B-side.

15. **TEEN AGE PhD's: Eat the Poor/Punk Rock is Dead/Too Bored to Die/Eat, Sleep and Fuck** (c/o Hans Guttman, 75 Kensington St., Northampton, MA 01060) (7" 45 from Northampton, Maine by way of Olympia, WA on Erectile Records) Although four people are given credit for making this record, it sounds like one. A guitar and a vocalist with funny/hostile lyrics: "eating flabby rich people made me sick/ now I eat the poor with the in clique/ poor people do nothing but watch tv/ when they could be feeding you and me."

16. **PRUEGELKNABEN: In The Studio** (c/o Dansk Sam, Helsingborggade 13 2100, Copenhagen, Denmark) (short-LP length



## No value judgements --continued from page 49

cassette from Copenhagen on Irmgaard Records, text mainly in English, some Danish and "fake German") Slow down the Ramones a bit and you'll have this group. Funny songs with repetitive lyric pieces. A reminder of what punk was before it was taken over by the politicians and fashion freaks.

17. **THE GOLDWATERS: Sing Songs To Bug The Liberals** (not currently available) (PO Box 40832, Portland, OR 97240) This record is a classic and you probably won't find it ANYWHERE. (I found my copy in a bargain bin, but I'm not parting with it). Made in '63 it has folk songs like "Barry's Moving In," "White House Goodbye," "Down In Havana," "Row Our Own Boat." On the back is a message from the band "Conservative Unite!...Help spread the Conservative message...No doubt you will convert a liberal." The songs are so stupid/bad they are hilarious!!

18. **RANCID VAT: Profiles in Pain** ep (PO Box 40832, Portland, OR 97240 (7" 4-song ep) Punk related (but too slow and the vocals are not screamed) band. There's a picture of a real dead person on the cover. Hostile lyrics over noisy Fenderish guitar. Lyric sheet has more pix of dead people.

19. **CARLSON ROBERTS: Sketches** (c/o Olympic Gold Records, 5232 Kinney Rd. SW, Olympia, WA 98502) (LP) It's amazing that people still make records like this!! It's a simple, sensitive, singer-songwriter's record. Sometimes it sounds like country music, sometimes MOR, but it's a simple, straightforward, no gimmicks, no tricks.

20. **THE YARD APES: Neurosis/Ghost Town** (PO Box 36431, Kansas City, MO 64111) 7" 45) This is the kind of music that OP Magazine would have described as "quirky". Lot's of speed changes, foot-tapping rhythms. The B-side is a bit faster than the A-side with a more regular beat.

21. **MIDNIGHT FICTION: Lady From Mars** (c/o The fiction label, 6117 Vineland, North Hollywood, CA 91606) (Mini LP) Traditional "soft-rock" lyric oriented music. Well produced with clever lyrics, especially the song about making promises to yourself, "Midnight Resolutionary."

22. **DEAD HIPPIE: Living Dead** (c/o Pulse Records, PO Box 36 D75, Los Angeles, CA 90036) (LP) It's hard to know if these guys love or hate hippies, they seem to be of mixed emotions. The lyrics are hard to understand and there's no lyric sheet. The music is 60's garage influenced, but not overly psychedelic. The guitar player, especially knows his 60's licks...but what's that? A bit of Ramones punking through inbetween the mini-solos? On side 2 even a bit hardcore?

23. **MOOT: Mavis/Maryland** (84 Walker Street, New York, NY 10013) (7" 45 rpm) The N.Y. percussive sound. No guitar, just bass, drums and vocals. Mavis is in French with a female singer -- and leaves out the bass.

24. **YELLO-YELL: HELLO-HELL** (c/o Creep Records, 64 Megistis Str., Athens, Greece) (LP) As you can guess by the title, this record is not cheery. The lyrics are in English and there is a lyric sheet with the record, e.g. "Tender saliva runs leakin' over my shark yellow teeth of a baby." This is an

angst-filled record somewhat reminiscent of early Richard Hell (who seems to be a favorite of the Greek New Wave). There is almost a finger-snapping back beat to some of these songs, but they're not what you listen to before you go to bed.

25. **A SEXUALS: Where's The Bus/Stand Up/New World/B.F.D.** (c/o OG Music, PO Box 182 Station "F", Montreal, Canada H3J 2L1) (7" 45) After a quiet intro of bass and drums...the deluge. Hardcore with psychedelic guitar solos and a political &



social message. The cover features a head-bangin' cartoon.

26. **ART INTERFACE: Wardance/Raygun Assassins** (c/o If Records, 1102 E. Ridgewood Drive, Seven Hills, OH 44131) (7" 45) Their press release calls their songs "danceable holocausts". Political synth rock with a sense of humor. Lyrics often spoken against the beat. B-side features live tapes of Reagan and lot's of incoherent babble.

27. **NIG HEIST:** (c/o Thermidor Record, 912 Sancroftway, Berkeley, CA 94710) (LP) Nasty record with heavy metalish instrumentation, vile lyrics, vile label, in other words: Great!... Made up of members of Black Flag, Nig Heist has hit potential with: "Love in your Mouth, Hot Muff, Balls of Fire..." Get the picture?

28. **CABAL:** (c/o AWF Track Records, PO Box 6209, Baltimore, MD 21206) (Mini-LP) Fringe dance "post punk" the first track guitar reminds me of Keith Levene's PIL work or maybe U2. The vocals are dark and brooding. There are two cuts that are a little funkier with no guitar just bass and drums.

29. **WILDFANG: He's More American Than Johnny Carson/You Say You Want** (no address info. avail.) (12" 45 rpm on Mugician Rec.) American olde style rock and roll. Fun and up-eat A-side, slower bluesier B-side, vocals mixed up front, lot's of words like "baby..." In the classic style!

30. **THE TWENTY COMMITTEE: Network** (c/o Thermidor Records, 912 Sancroftway, Berkeley, CA 94710) (LP) This is perhaps the MOST "Industrial" new music record I have ever heard. Unlike bands like Einstuerzende Neubauten, The 20 Committee (except minorly in a piece called "Damarc") makes no attempt to translate factory metallic sounds into standard "music". Instead they take musical instruments: bass, guitar, synthesizer and fashion them into the sounds of the factory. There are no vocals, just the sounds of a blue-collar 8 hour day.

31. **VAEGRA FOER HELVETE:** (c/o Rosa Honung Records, Poste Restante 10044, Stockholm 70, Sweden) (LP) A sampler of 10 relatively unknown Swedish punk bands. These bands seem mostly to have an early 70's Ramones-type garage punk sound. That's not to say the bands are unoriginal, there are lot's of unique variations on the theme, including some raunchy guitar solos, mean gravel-voice vocals and a bit of hardcore.

32. **NONE OF THE ABOVE: Moscow** ep (c/o Unclean Records, PO Box 725, Sand Springs, OK 74063) (4-song 45) political (but I can't figure out if it's right or left) hardcore, but with a difference. You can actually hear the guitar notes without their becoming heavy metal. Same lack of lyric-sheet problem.

33. **PAUL THORNTON: Yesterday & Tomorrow/Give a Damn** (c/o Fowl Records, PO Box 1821, San Francisco, CA 94101) (45) Folk music by one-time member of The Gods, a famous sixties underground band that never played their instruments until they went into the studio to record.

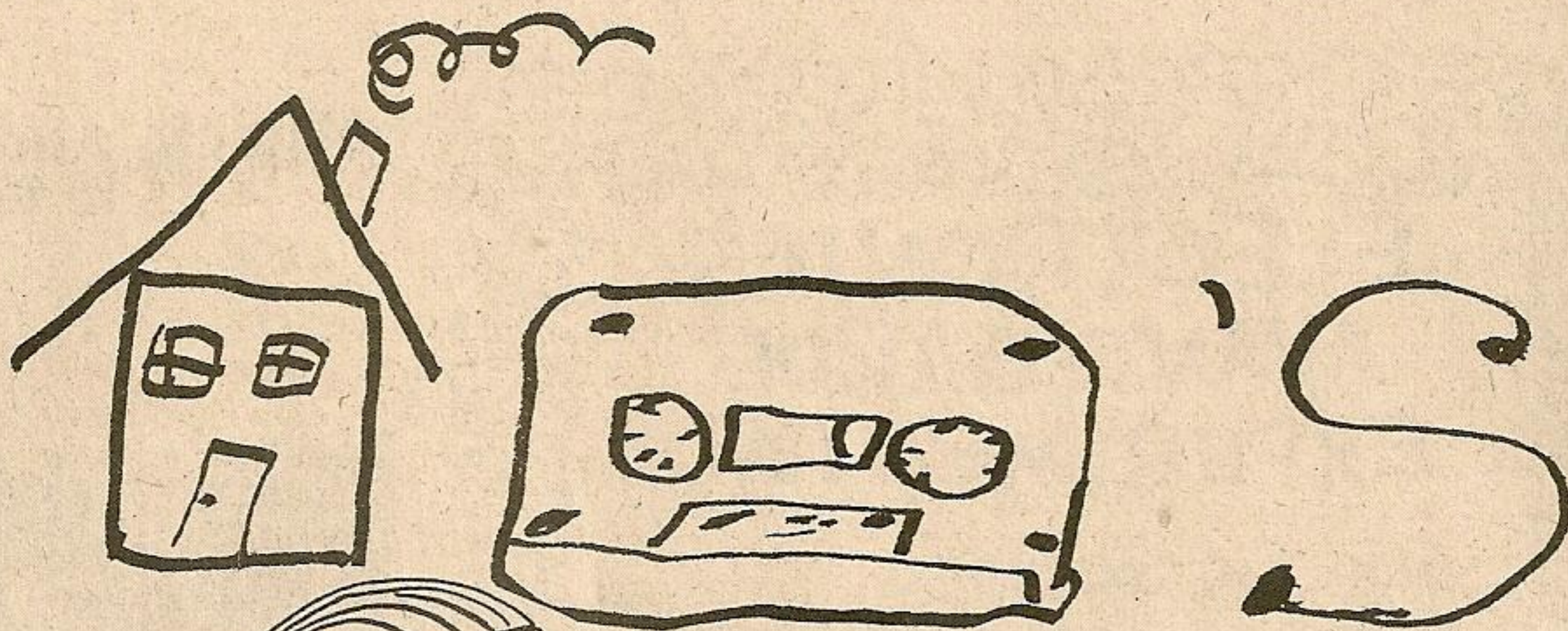
34. **POISON GIRLS: Are you Happy Now/Dream Dream** (c/o Pregnant Records, PO Box 299, London E11, England) (7" 45) The A-side is a bit of anti-liberal funk. The B-side is a feminist-manifesto read to minimal military type drum background by an indeterminant gendered person "Vi Subversa". Singing backing vocals.

35. **NEGATIVE: Glitter Hair Creme/Terrorist** (c/o Beat Wirz Hauptstr. 27 Ch-4445, Haefelfingen, Switzerland) (45 on Turicaphon Records) A-side, glitter fun punk with guitar intro that reminds me of a David Bowie Song. The B-side is anarchist slow-punk. The lyrics, in English, are completely understandable. Of course, THEY enclose a lyric sheet.

36. **MOTTEK: Hypnose** (c/o Stephan Grucic Heinrich Helmkestr., 3-D-320 Hildesheim BRD (Fed. Rep. Germany) (LP on Schrott Records) A hardcore band with one of the meanest sounding thrash singers I have ever heard. Their lyrics (in German) are political only in the social sense. Generally they are nihilist/anarchist. Very fast and very angry.



# MORE



by Tom Furgas

The reason this is called "More..." is because it's a continuation of the previous article on home tapes that I wrote for the Y issue of the now-defunct (but not forgotten) Op. All these folks are doing terrific stuff, so write them and ask about it.

**THE SERVICE** (c/o Pravda Recordings, PO Box 80, DeKalb, IL 60115). "Foma" is a 5-song cassette of modern psychedelia, beautifully recorded and packaged. Great guitar w/flanger, keyboards, solid drumming and fine vocals.

**J.D. WILBOURN** (622 McDonough Blvd., Atlanta, GA 30315) sent an untitled and cryptically packaged cassette. One side has modulated tape-machine noises and a strangely edited monologue section mid-way through. The other side has treated shortwave hiss and perhaps an acoustic cymbal mixed in (?). Disarming minimalism.

**P.F.S. (a/k/a CARTOON)** (c/o 12-Tone Productions, 1465 Oak St. #1, San Francisco, CA 94117). The live tape by this group of art-rock improvisers really held my attention by mixing influences of Bartok, the Zamlas, free jazz and ambient musics. Wasn't thrilled by the slightly muddy live ambience, but it's still a very fine tape.

**INSANE MUSICAL CONTACT** (c/o Alain Neffe, 2 Grand Rue, B-6190, Trazegnies, Belgium). So far has five volumes of "Insane Music for Insane People," each a C-60 chock full of mostly European synth/drum box experimental bands, with assorted oddities thrown in here and there for extra color. Everything about these tapes is of high quality, and Neffe is to be commended for his attention to details. A most remarkable collection of tapes!

**OCCUPANT** (7433 Dorothy Dr., Indianapolis, IN 46260) is a nameless electronic composer whose "No Specific Answer/Internal Camouflage" tape is simultaneously atonal and "ambient." Organ-like textures and lots of echo. Not bad!

**SCHLAFENGARTEN** (PO Box 3347, Eureka, CA 95502-3347) has a new tape entitled "Memorandum," consisting of short pieces which brought to mind a punky Eno. Interesting sounds combined with thoughtful composition. He has also done some tapes with Ladd-Frith, also from Eureka.

**TIM JUKOWSKI** (PO Box 592, Birmingham, MI 48012). "Pliny the Elder" is a superb tape of eccentric electronic ditties, reminding me of The Residents, Ralph Carney & Snakefinger. Willfully obnoxious in spots, but still likeable.



**FORREST FANG** (1346 Fourth Ave., San Francisco, CA 94112) sent a handmade copy of his album "Some Brighter Stars", a lovely collection of soothing ambient pieces for synth, piano, guitar, violin and percussion. Rich textures and solid composition.

**OLEH M. HODOWANEC** (6046 Stanton Ave., Pittsburgh, PA 15206) has a C-30 called "Set up...Walk Back...Squint"; intriguing experimental synthrock from the Keystone state. Favorite title; "First I toussle your hair...then I follow you home and bother you repeatedly 'till you get there."")

**JEFF GREINKE** (612½ North 43rd St., Seattle, WA 98103). "Before the Storm" would best be described as Experimental Ambient. One piece has a rhythm track of a tonearm looping a disc's inner groove. Other pieces are more conventional-ambient in style. Good use of echo and other treatments. Nice color sleeve & printed notes.

**KEVIN DYMOND** (1375 Lincoln Ave., Arcata, CA 95521) is a zany and intelligent songwriter whose cassette "Civilized Man" has some of the best lyrics I've encountered as of late. He's also a very talented composer...these songs are far beyond the usual 3-chord schlock. Sounds like Snakefinger at times. A tiny brown lyric book fits nicely in the cassette box, and the color photo sleeve (Dymond behind the "jailbars" of a Universal Price Code) completes the package.

**ECKART R. BUHLER** (250 W. Sample #E 121, Popano Beach, FL 33064) sent "Psychedelic Salsa," a trippy Casio-&-guitar-with flanger funfest full of nifty audio surprises and good fidelity. Handsome color-speckle with rubber stamp sleeve too.

**ZAN HOFFMAN** (132 Council Rd., Louisville, KY 40207) is a swell guy who loves to trade tapes, useless photos, mail art and other underground cultural artifacts. "The Subtle Art of Puddle Pushing" is a C-6J of many tiny music and sound pieces which border on audio clip-art. A bit lo-fi, but worth a listen and a trade.

**LAURI PAISLEY** (116½ E. Heman St. #, E. Syracuse, NY 13057) and her friend Rick Burgmeier both release tapes of experimental electronics, quasi-pop, ambient, and abstract influences all have their say, and the fidelity is superb.

**QUALITY TAPE LABORATORIES** (2265 NW Kearney, Portland, OR 97210). "What is it?" is a compilation of pieces by Pat Baum, George Katz and Patrick Held. The pieces by Baum have digital drums with glockenspiel, language lessons, clarinet, radio and other nice sounds. George Katz is a sort-of punky rock. Patrick Held uses acoustic guitar in a kind-of folk-rock idiom. Great variety, slick packaging.

**FUNHARM** (Easily Duped Cassettes, 2204 H St., Apt. 12, Sacramento, CA 95816) has two cassettes, and they sent me the second one, "Segments," a C-90 filled with short pieces which have a spiritual affinity with Eno's "Another Green World." They say the tape is best in small doses, but I liked hearing the whole thing in one sitting too.

**JAMES HILL** (TCAB Studios, 403 Banks St., San Francisco, CA 94110) is a true American Eccentric. A tape which seems to be entitled "Mrs. U.S. Postmaster" (?) has pieces for synth/rhythm bed and trumpet, as well as songs with a very warped perspective. Almost impossible to describe, you'll just have to write him, and you'd be foolish not to.

**JON ROSE** (Fringe Benefit Records, c/o Rik Rue, 32 Bluwara Rd., Pyrmont 2009, Sidney, NSW, Australia) improvises on altered violins of his own design and in various locations on his series of cassettes entitled "The Relative Violin." If Volume One (which Rik Rue sent me) is any indication, the whole series should be worth owning, especially for fans of improvised music. A wonderful illustrated booklet comes with the first volume ordered.

**MARK HANLEY** (6835 S. Palmyra Rd., Canfield, OH 44406) has released a cassette of jammin' good electric guitar/bass/drums called "Yellow 5," which really cooks in spots. I like those searing lead lines which are still great to hear, even if they're no longer fashionable.



## ELECTRONICS AVANT-GARDE EXPERIMENTAL

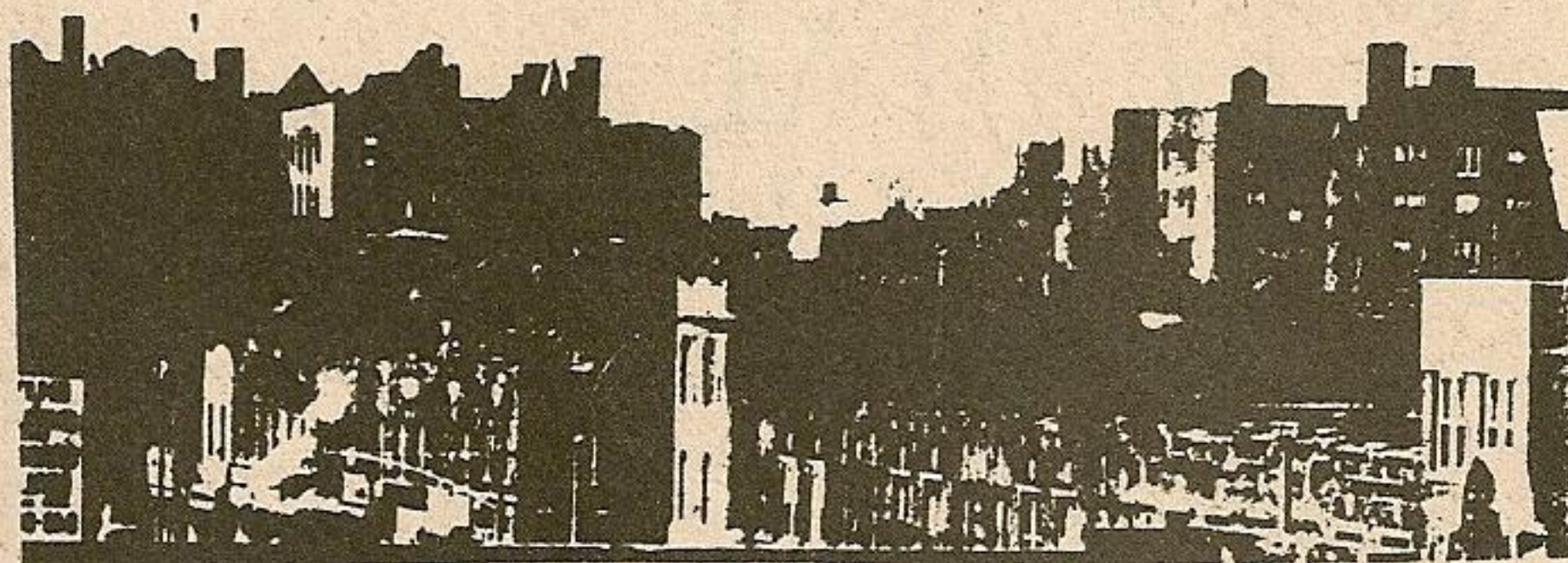
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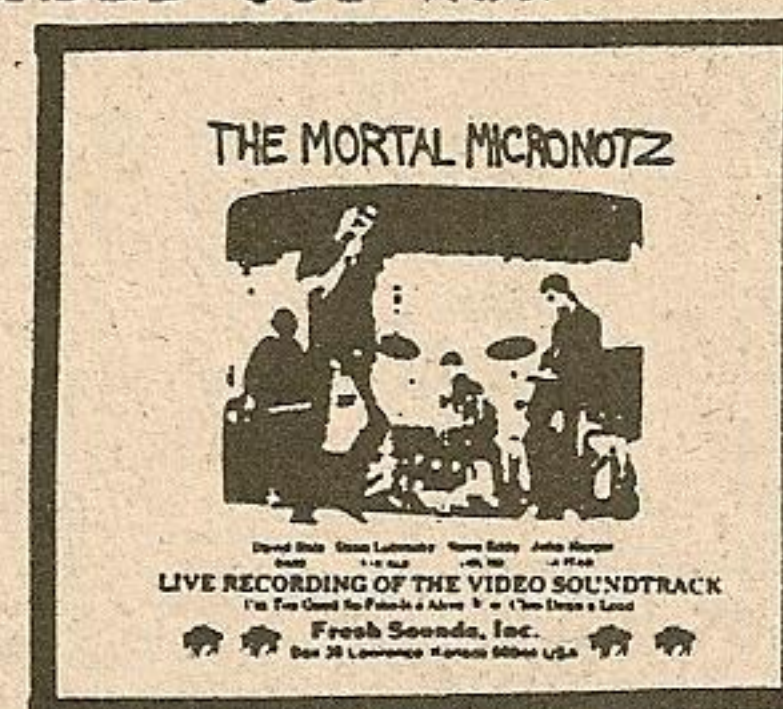
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## POINT CONCEPTION

POINT CONCEPTION, a work by Daniel Lentz for nine pianos or, as performed on this  
recording by Arlene Dunlap, solo piano with an eight-part cascading echo system.

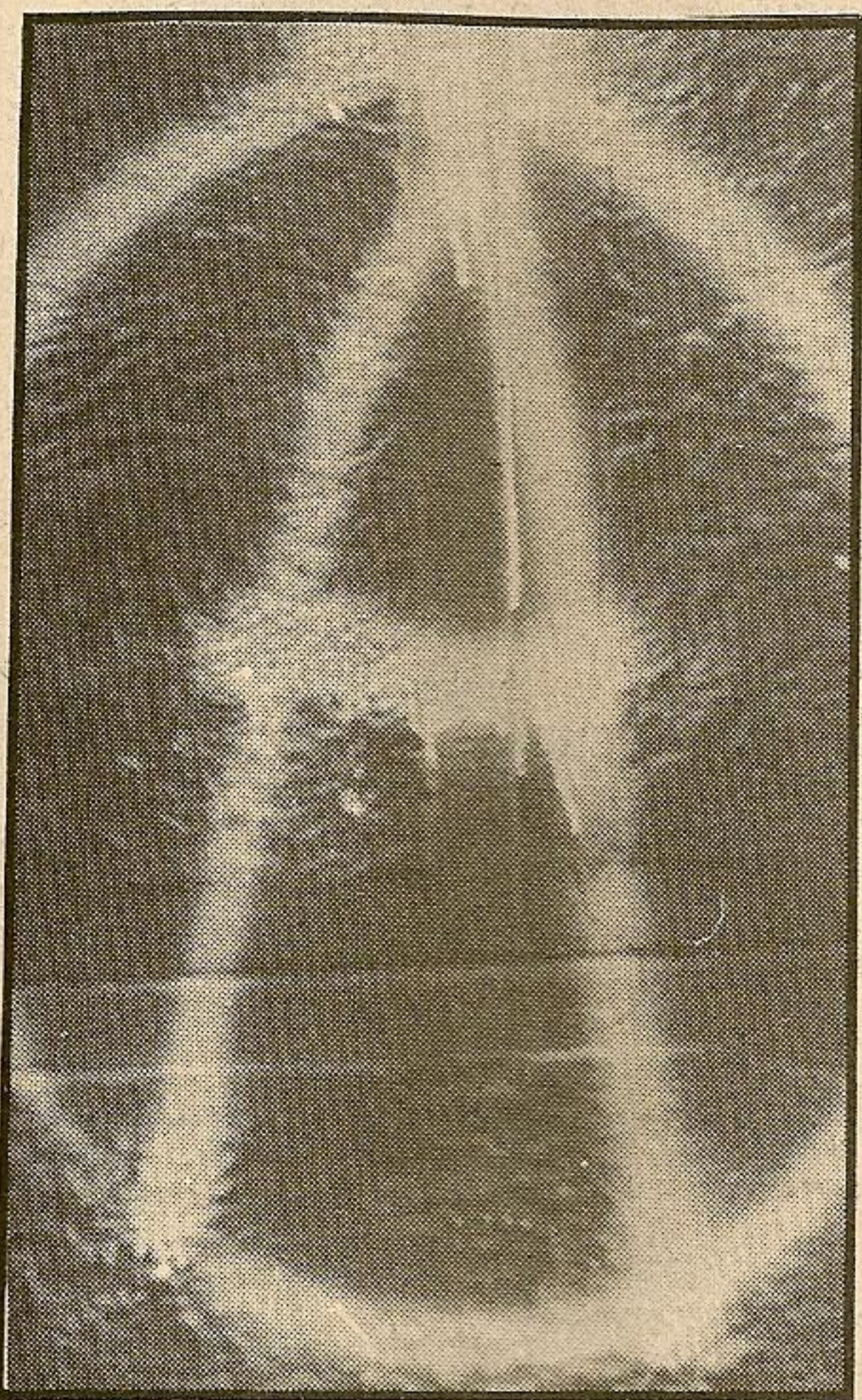
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# Reviews



**ART INTERFACE: Wardance/Raygun Assassins** (vinyl single; If Records, 1102 E. Ridgewood Dr., Seven Hills, OH 44131, U.S.A.) This duo, made up of Douglas Vasey and Claes Roswall, comes up with a great social commentary techno-tune. Doug wrote "Wardance" which pulls out all of the stops to get the message across that no one will survive the nuclear blast. "Raygun Assassins" is a strange, sound effects oriented techno-rocker which is meant to be depressing. While you hear gun blasts, a voice comes on and says, "Total elimination on a global basis." Not stuff that Top 40 hits are made of, but infinitely more important. —John Basalla

**AKVARIAM: Radio Africa** (cassette; Sven Serano, 495 Ellis #1122, San Francisco, CA 94102 USA) A home-recording from Leningrad, USSR. Supposed to be Russian New Wave. Sounds surprisingly nostalgic. Has some great segues: sometimes harsh radio tuning sounds, sometimes natural sounds (like waves on a beach), sometimes electronic noises. Words are all in Russian. Sounds like the idea is to promote a peaceful, easy feeling. Sounds familiar. —Robin James.

**DANIEL AMOS: Doppelganger, Volume II of the Alarma! Chronicles** (LP; Alarma! ART 1010, Rebel Productions, P.O. Box 1051, Orange, CA 92668 USA) Daniel Amos is a punk Christian rock group. When most Christian rock groups play vaguely danceable pop with words aimed at potential converts, this band plays screaming punk with almost incomprehensible lyrics and music you can't help moving to. When you read the lyric sheet you learn that instead of trying to convert non-Christians, their lyrics are aimed at other Christians. For instance, "Angels Tuck You in at Night" is a hilarious attack on Christians who feel that nothing bad will happen to them now that they're "born again." This will appeal to people who enjoy punk and find TV preachers irritating. —Billie Aul

**ANANDA: Already The One** (cassette; the Community of World Peace and Enlightenment, P.O. Box 1133, Laurence Harbor, NJ 08879 USA) I think that world peace is truly a worthwhile life's work. Here is some new age music by an avatistic singer-songwriter. —Robin James

**THE BATTLEFIELD BAND: Anthem for the Common Man** (LP; Temple Records, 72 Egerton Road, Arlington, MA 02174, U.S.A.) With its ninth record, the Battlefield Band continues its innovative mix of traditional Scottish music and contemporary material. While traditionalists will probably balk at the presence of electronic instruments, I found them usually unobtrusive—the single exception being the drum box, which adds all the ambience of a Howard Johnson lounge. But Brian McNeill's songs and the wild arrangement called "Sauchiehall Street Salsa" are well worth enduring the few moments when the electronics muddle the effort. Overall this is a very fine record; and with Bonzo returning for another frolic in the Oval Office, I find this band's political orientation refreshing. —John Baxter

**BETTER AN OLD DEMON THAN A NEW GOD** (LP; Giorno Poetry Systems, 222 Bowery, N.Y.C. 10012, U.S.A.) Since this was released by Giorno Poetry Systems as part of their Dial-A-Poem series one would expect poetry on the album. But there really isn't any. The pieces by William Burroughs and Jim Carroll, are raps or monologues and not particularly good ones at that. From the music world we have David Johansen, Lydia Lunch, Richard Hell and Psychic TV. This album has no coherence or theme to it. None of the pieces relate to each other. The styles range from monologues to basic music to jazzy improv. This album would be tolerable if the majority of the cuts bore repeated listening, but they don't. —Bob Morris 4

**BITCH: Be My Slave** (LP; Metal Blade, 22458 Ventura Blvd., Suite E, Woodland Hills CA 91364 U.S.A.) A few of these numbers are a decent cross between heavy metal and hardcore punk. Unfortunately, some of the melodies and vocals by Betsy Bitch are as dire as Pat Benatar at her worst. —Charles P. Lamey.

**CLETUS BLACK: Rapid Fire Love** (LP; Nightwax, 23758 Lake Rd., Cleveland, OH 44140, U.S.A.) Cletus has been putting out records since the mid-70s. This LP includes selections composed between 1978 and 1983. Most of the material is made up of soft electric rock. The song that will grab you if you have an appreciation for Adult Contemporary is the sad acoustic love song "50 songs." Very nice. —John Basalla

**BLACK FLAG: Slip It In** (LP; SST Records, Box 1, Lawndale, CA 90260 U.S.A.) Intensity, along with thrash vocals and heavy metal guitar are the key ingredients on this album. Sometimes it doesn't work and ends up sounding dumb or plodding, but most of the time it does work. When it does, as in the title cut, then you have the best to two worlds. And when it doesn't work, hey, at least they're trying to do something new which is more than a lot of other groups do. —Bob Morris 8

**THE BLUE WISP BIG BAND: Live At Carmelo's** (LP; MoPro Records, 5950 Beach Dell Dr., Cincinnati, OH 45238 U.S.A.) I feel like an ogre about to bite the head off a baby dove, so I'm going to start by saying that there is nothing terribly wrong with this album. It is listenable. However...1)The playing is soft. There are no hard-edged performances to fire the proceedings up and make them take

off. 2)The recording quality is only fair. It is soft as the playing, giving the performances no clarity or snap. 3)The arrangements are ordinary. there is never that unexpected passage to catch you and turn your head. 4)The pressing could have been better. Too much surface noise. These people are obviously dedicated to the big band concept, which is admirable, but I'm willing to bet they are amateurs as opposed to pros. That is how they sound and, to my ears at least, even amateurs must sound professional. —C. Newman

**TERESA BREWER: The Songs of Bessie Smith** (LP; Doctor Jazz, A Product of Teresa Gramophone Company, Ltd., 1414 Avenue of the Americas, New York, NY 10019 U.S.A.) To any jazz aficionado worth his salt, these tunes are indelibly imprinted as Bessie Smith tunes. You identify her with these songs and this band. However, it's the (relatively) young Teresa Brewer here. As Nat Hentoff says, Brewer is a "cute, perky animator of novelties and transient pop songs." Unfortunately her voice is just too light and girlish with so many exaggerated inflections that it doesn't mesh with such meaty, swinging, truly heart-of-the-art jazz music performed here by the Basie Band with the Count. The wonderful arrangements are by noted jazz writer Thad Jones. The album is worth hearing, but more for the band (which has several featured sections) than for Brewer's idiosyncratic voice. —Steve Dillman

**BRIGHT TOO LATE: Exercises in Style and A Collection of Stiff Kittens** (cassettes, \$5 each; 5939 N. Park, Indianapolis, IN 46220, U.S.A.) EXERCISES IN STYLE is just that, an exploration of different modes of musical expression by a new band looking for its own way of doing things. The music is electronic experimentation aided by acoustic instruments. The violin in particular adds a nice touch. STIFF KITTENS continues their experimentation, however they seem more confident of their direction and the resultant mixture of spoken word, tape loops, keyboards and assorted electronic twiddling make for even better listening. —Bob Morris 7

**THE BUTTHOLE SURFERS: Live PCPPEP** (Alternative Tentacles, PO Box 11458, San Francisco, CA 94501, U.S.A.) Why were so many of the songs here repeats from their debut EP? They are still great absurdist rock and roll, but don't they have any more jokes up their sleeves? I have heard that this record pales in comparison to their actual live shows. Just buy their first EP and tell Alternative Tentacles to release the other tracks from here as a single. —Jamie Rake

**STUART BROOMER AND JOHN MARS: Annihilated Surprise** (LP; Ugly Dog Records, Box 1583, Brantford, Ontario N3T 5V6, Canada) Pianist Broomer and percussionist/drummer Mars perform four works of a modern jazz nature (two by Broomer, two by Mars). The music is textural, generally either laid back and modal or bumptious and chromatic. Though there are hints of Bley, Waldron, Taylor, and others, Broomer never quite gets his playing to spark. Mars' work is more decorative than driving, usually taking a secondary role to the piano. The interaction of the players is marred by a tendency to mirror one another's activities and, often, to rely on the cliches of their chosen styles. By far the best cut on the album, "Chin'a" (taking up one whole side of the disc) tends to be less single-minded than the other cuts allowing the players to roll up their sleeves and mix it up a bit. Broomer and Mars seem very sincere players. It's unfortunate that the music on this disc is so predictable. —J. Stacey Bishop



# Reviews

**ANDREW BROUSE: Android** (cassette; 115 Campbell Ave., Toronto, Ontario, Canada M6.P 3V1, \$3) Keyboards, guitars, voices, percussion, and very notable is the violin work. Mostly peaceful but some depression sets in on the B side. Prominent synth warrants the name Android, but the sound overall is sort of familiar folk/rock, especially the vocals. Sounds good. Beautiful color cover. —Robin James

**CAPITILE: Capitle** (cassette; Box 7168, Albany, NY 12224 U.S.A.) Great hardcore pops up in unlikely places, which just goes to underscore the strength and vitality of the punk underground. Capitle delivers hard, tough, together hardcore/thrash. The vocals are a bit hard to understand at times, but the lyrics sheet takes care of that problem. With all the generic thrash floating around it's nice to hear a band that does it right. —Bob Morris 7 1/2

**CAPTAIN ROCK: Captain Rock to the Future Shock b/w Same** (vinyl single; nia records, 159 W. 53rd St., NYC 10019, U.S.A.) Right now this rap/funk single is my favorite. It begins with harmonized vocals repeating "captain rock," goes into the rap, then trades off between rap and singing. The words are your traditional party rap. They go something like, "freakin' in outer space is my game, I'm a sole-survivor, a dip-ship diver, destined for freaks and fame." His soon-to-be hit is mixed with lots of electronic techniques and a great dance beat. —Vikki Barreca

**EUGENE CHADBOURNE: Dinosaur On-the-Way** (cassette; 2306 Sherwood St., Greensboro, NC 27403 U.S.A.; \$7) Major labels are falling all over themselves to pick up this newest release from guitar/home-tape wildman EC. But it can be yours anyway. Imagine the voice of Jim Jones back from the dead and Charlie Manson jeering "You can't kill me, I'm already dead." OK, now forget about that. Covers of "Yardbird Suite," "Good Lovin'," "Strawberry Fields Forever," "Octopus's Garden," and originals, "Eugene Stinks," "Greetings From Grenada" (a great song but poorly recorded here — sad but true,) and "Nympho Lodge." It's all sorta run together. We call messes like that "sound collages." Some spell that t-r-o-u-b-l-e. Extreme caution must be used in playing this at a high volume (but go for it). —Robin James

**CHANNEL 3: Airborne** (EP; Enigma Records, PO Box 2896, Torrance, CA 90509 U.S.A.) The band's biography provides a succinct summary of Channel 3's influences: Sex Pistols, Ramones, Generation X, Jam, Clash and Aerosmith. Now, imagine all of those bands trying to get together to make one record. Imagine the confusion, the chaos. Channel 3 sounds good but there's this nagging sense of a lack of musical imagination. Now, in terms of lyrical imagination, they're great. But the music just isn't up to a par with the words. —Steve Jones

**CHOIR INVISIBLE: Sea to Shining Sea** (6-song EP; Passport Records, marketed by Jem Records, South Plainfield, NJ 07080 U.S.A.) Slow and medium tempo rock dance music with synthesizer. Only one cut is the slightest bit innovative. Similar to newer Bowie or a cross between the more bland Joy Division and OMD. —James Donley

**KEN CLINGER: Dots and Dashes** (cassette; Clinger, 1553 Pine 2, San Francisco, CA 94109, U.S.A.; \$4 or trade.) A lovely home tape of calm and direct beauty. And pleasant humor, too! Twenty-five composition on Casio-like keyboard. Warmth, intelligence and subtlety outweigh any sameness of sound here. Not that these instrumentals and text and keyboard pieces are terribly technically complex, but that 23 of the 25 are delightful examples of a sustained

mood. On "Refreshment Committee" there's a funny and weirdly surreal send-up of the Archie and Jughead adventures that is, alone, a good reason to give this tape a listen. Sixty delightful minutes. —Oleh Hodowanec

**CODE OF HONOR: Beware the Savage Jaw** (LP; Subterranean, 577 Valencia, San Francisco, CA 94110, U.S.A.) Post-punk band blending other styles with hardcore. Literate, biting lyrics. Music could use a bit more punch. Transition album — there next one could be quite impressive. —Bob Morris 6

**COLLAPSE: No Recovery** (cassette, c-46; Bill Baltitas, 4003 Navahoe Rd., Cleveland Hts., OH 44121 U.S.A.) Got the gang together again for some improvisation. Got sax, clarinet, bass, Casio, voice, piano, toy flute, garage door springs, guitar, drums and one tasteful speeded up guitar solo on the only multi-tracking section. Twelve numbers, often rather trance-like, mostly soothing, some parts that are more energetic. Altogether a good combination of sessions on this tape. —Robin James

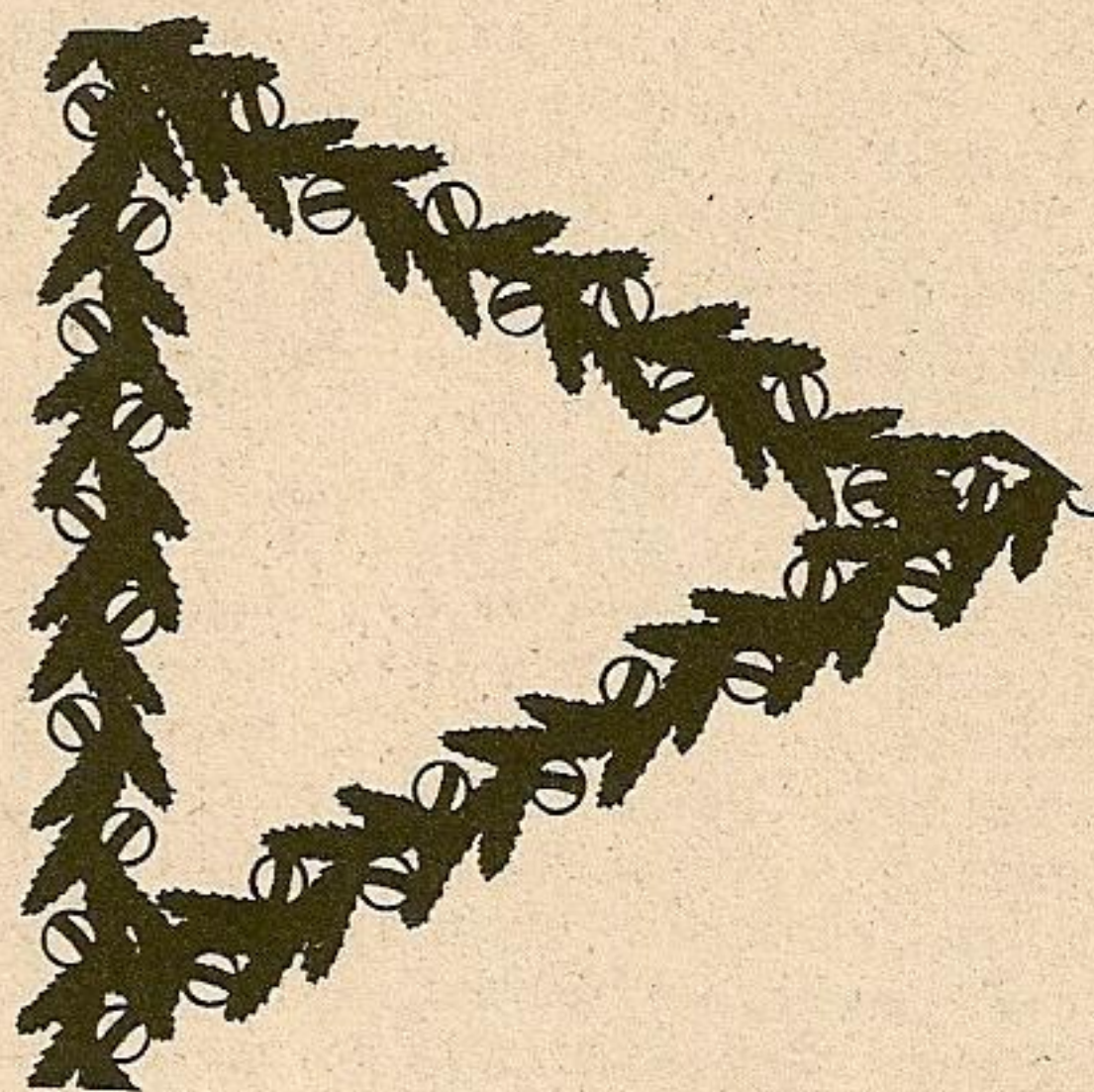
**COUNTRY JOE McDONALD: Peace on Earth;** (LP; Rag Baby, Box 3316, San Francisco, CA 94119, U.S.A.) Ol' radical Joe's legendary songs of the '60s pleaded for peace with stinging melodies and acerbic sarcasm and wit. Well, he's mellowed now and pleads for peace outright and straight, from the LP cover showing the globe encircled with a peace symbol to the mellow songs with straightforward lyrics and arrangements. There are a few really nice melodies on this album some of which date from 1981. "War Hero" is one of those quietly powerful and incisive indictments a la the '60s best (such as "Plastic Soldiers" by Jellybean Bandits and Tom Rapp's "Fourth Day of July") There's life in the old boy yet; his aim is true, his ideals consistent — even his voice is essentially unchanged — but you'll enjoy this LP most when you're in the mood for mellow music. —Jack Jordan

**THE CREW: 7 Seconds** (LP; Better Youth Organization, PO Box 67A64, Los Angeles, CA 90067, U.S.A.) The Crew sound like a bunch of middle-class kids who are unhappy. Their writing and playing are competent but never really inspired like Flipper, Dead Kennedys and Black Flag. The production qualities of the record are good. —C. Newman

**CUB KODA: That's What I Like About the South** (LP; Sounds Interesting Records, PO Box 54, Stone Harbor, NJ 08247, U.S.A.) Former Brownsville Stationite Cub Koda smokes in his front room on this one. He and his band play into a two-track reel to reel unit at Koda's home and really cook. "Ten Little Women," "Chicken Walk," "Who Do You Love" "Bottle to the Baby," "My Baby Left Me," and others are covered. The fidelity is just fine. Has sort of a Sun Records sound but much wilder. The record is dedicated to Sam Phillips, Link Wray, and Charles Feathers. If you're inclined towards rockabilly and vintage rock "n" roll you'd probably like this. —Drew Robertson

**HANK CRAWFORD: Down On The Deuce** (Milestone, Tenth and Parker, Berkeley, CA 94710, U.S.A.) Alto sax player Hank Crawford has released three LP's on Milestone in the bat of an eyelash, it seems. This latest effort features most of the players from the first two dates, including a hot horn section of Danny Moore, Martin Banks, David "Fathead" Newman and Howard Johnson. Dr. John is missing on this session though, and he added a raw funkiness that isn't matched by this session's pianist, Cedar Walton (great as he is.) But this is still hard-driving, soulful jazz. The group works through several Crawford originals and a great cover of "When A Man Loves A Woman," but I

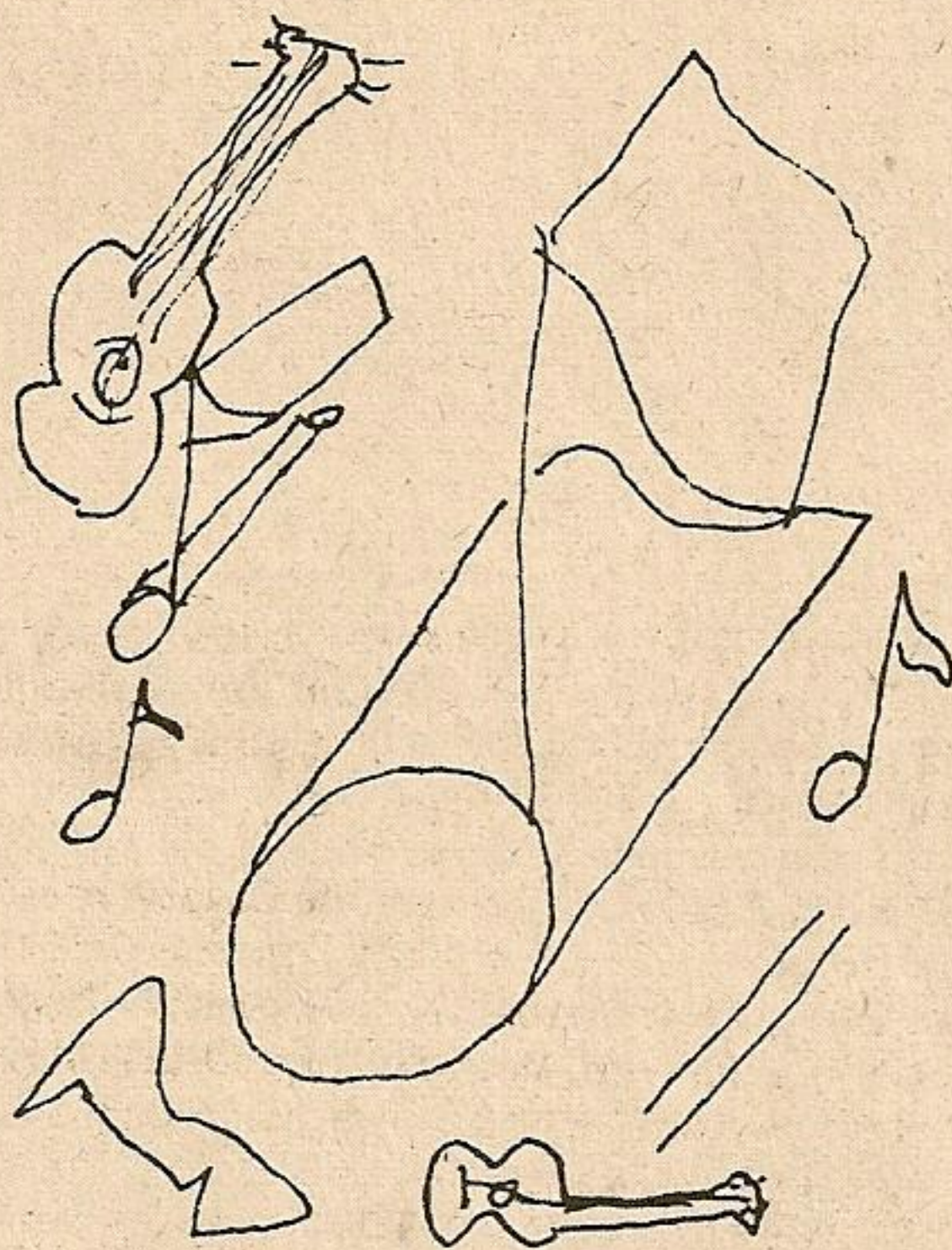
can't imagine why Crawford—or anyone, for that matter—would waste six minutes of vinyl on "through The Years." This disc is not as strong as INDIGO BLUE and MIDNIGHT RAMBLER, but is still worthwhile. —John Baxter



**I.K. DAIRO AND HIS BLUE SPOT BAND: same** (LP; Afrodisia Records, Nigeria, dist. by Down Home Music, 10341 San Pablo Avenue, El Cerrito, CA 94530, U.S.A.) Oh, no, not another Nigerian juju record. Wait up there, though. Before you dismiss this as the latest trendy attempt to ride the African chic bandwagon, consider the pivotal role of bandleader, I.K. Dairo, in the evolution of juju music in the early sixties. The by-now familiar combo of electric guitar and Yoruba percussion (such as the talking drums) and the use of traditional choral singing and the "gbedu" rhythm that is at the heart of juju was pioneered by Dairo. While you can trace the popularization of Yoruba music back even further to Tunde Nightingale, who was playing a somewhat similar Yoruba party music in the forties, and to the "kokoma" music of Lagos in the '50s which featured vocals, drums and thumb piano; it is Dairo who gets credit for synthesizing these forms and breaking the music outside the Yoruba context by introducing various beats and tempos from other tribes. Don't expect to find the crushing electro-rhythmic slickness and lush sound of Sunny Ade's recent juju releases for the international market. Instead, here, you get treated to the more skeletal, "rootsy" juju sound of which Dairo is still the king. And for a journey even further back into traditional Yoruba music, try Chief Adedara Arunralojaoba and his Adamo Group (Makossa KR27) available from African Record Centre, 1194 Nostrand Ave., Brooklyn, NY 11225, U.S.A.) —Ron Sakolsky

**DELAY TACTICS: Any Questions?** (LP; Multiphase Records, 6955 Cornell Ave., St. Louis, MO 63130, U.S.A.) An energetic, up-beat album, Delay Tactics's second, is a high-quality production with plenty of attention to detail. Their two guitars, bass, and percussion, rounded out with synthesizers, instrumental-like vocal, and seagulls, are used in varied, interesting combinations. There are no catchy tunes to walk away humming to but the use of tape loops, reverb, and signal processing lay the basis for extensive thematic development in this full-length LP. It opens with "Pterodactyl," a rock guitar overlaying a driving somewhat-latin background. The album closes with "Woman in a Room of Colors," an ethereal mood setter. A nice touch to this quiet finish is recurring, growly, bass notes to tickle a good speaker system. —John Kaplan





# Reviews

**CHAITANYA HARI DEUTER: Nirvana Road** (LP; Kuckuck Schallplatten, dist. by Celestial Harmonies, PO Box 673, Wilton, CT 06897, U.S.A.) Deuter might very well be the Lawrence Welk of the '80s. NIRVANA ROAD, an unimaginative hash of hackneyed, folk-like riffs blended into a saccharine harmonic muddle, is nothing short of "New Age" treadmill music (i.e. lacking thrust and focus, lacking even rudimentary joy in stasis.) There is no sincerity, no substance—all we have here is fluff. Deuter presents us with a sanitized version of vintage Donovan, sans vocals. On the brighter side, this disc is pristinely recorded, mastered, and pressed.—J. Stacey Bishop

**DEUX FILLES: Double Happiness** (Papier Mache Records, 19 Studdrige St., London SW6, U.K.) Gemini and Claudine released a dreamy, unfocused LP a couple of years ago called SILENCE AND WISDOM. The blurb on the record sleeve would have turned away all but the neurotic: an unbelievably sad story of parents dying and young girls finding friendship in the face of terrible tragedy. Unlike thier story, the music on that LP was dazzling, a collage of noise and musical motifs that fascinated me. Their second LP is very similar, but the production and ideas are far ahead of the other LP. The production is cleaner and tighter, the music has an edge to it but still retains a feminine sensibility; and the record never gets boring. They are still playing with a sort of audio psychotherapy, but are using that theme more responsibly; the piece with an insane woman being interviewed is simply riveting. I can't compare Deux Filles to anyone else. There is a definite French influence but none of the self-indulgence or seriousness of the mostly male French avant-rockers. Danielle Dax's instrumental pieces and some Tuxedomoon might be reference points, but Deux Filles are charting their own territory. Imagine a record combining nursery rhymes, tape manipulation, middle eastern drone music, meditative influences, acoustic and electric guitar, and no "lyrics" but a lot of words...It's all here and it works. A classic.—Daniel Maryon

**NAT DIXON QUARTET: Up Front** (LP; Sax-Rack Records, 50 W. 97th St., Suite 11-C, NYC 10025, U.S.A.) Not being an avid jazz buff, when I think of "jazz" I usually think of this style—cool, refined (but not slick) and swinging. I forgot to mention: melodic, and with luscious altered-chord voicings, and drumming which gently pushes the beat and adds it's own flavorings as well. Dixon plays alto and tenor saxes, both with a very sweet and generously warm tone. He also composed five of the six selections here, and they have the sound and feel of genuine standards which I'm sure they'll one day become. One selection is a ballad called "You Know You've Changed" with a lovely vocal by Virginia Jones who sounds like a darker-toned Dionne Warwick. All of the players lend great support and take fine solos throughout this disc. This is what I call "jazz!"—Tom Furgas 8

**PIERRE DORGE AND THE NEW JUNGLE ORCHESTRA: Brikama** (LP; SteepleChasse Productions, 3943 W. Lawrence Ave., Chicago, IL 60625, U.S.A.) This intriguing album by Danish guitarist Pierre Dorge testifies to a new vitality entering into jazz guitar. Displaying a versatility and virtuosity seldom heard together, Dorge creates a likable assortment of tracks with not a disappointing piece among them. Each composition changes in tone with pieces leaning toward African and World Music, Blues, R&B and free jazz. Dorge applies modern jazz improvisation to all of them and the New Jungle Orchestra enthusiastically fills them out. Side one begins with the ingenious "Monk In Africa," taking a Monkish composition and accenting it with congolese guitar stylings. Reminiscent of John Scofield in places but with a more international

flavor, Dorge's style seems an unbelievable hybrid until one reads the impressive and varied list of musicians with whom he's studied. A short list includes Omette Coleman, Nana Vasconcellos, John Tchicai and Gambian Kora master Alhaji Bai Karto. Swinging and squawking, BRIKAMA is a compliment to any collection.—Julia Kilgore

**A DR. DRE SCRATCHMIX "ONE HUNDRED SPEAKERS": Rhythm Rock Rapp/scratchin' 100 Speakers/ Rappin' 100 Speakers** This rap record is F-R-E-S-H. Dr. Dre and Unknown D.J. are geniuses. Their record is basic and simple, but comes out to perfection. Yes, it is electronic. Yes, it has a good beat and yes, there is scratching. D.J. Gee's rap on "Rappin' 100 Speakers," is "cruel" because sucker M.C.'s bite (stealing raps) from him. In my opinion, "Rhythm Rock Rapp is the best cut. This single is "down by law," check it out, case closed.—Vikki Barreca

**LARRY DUBIN: Larry Dubin** (cassette; Mystery Tape Laboratory, Box 727, Station P, Toronto, Ontario, M5S 2Z1, Canada) Although he died tragically young, Toronto drummer Dubin left behind a large amount of recorded music. For side one of this cassette John Oswald has assembled a selection of solo drum breaks extracted from these recordings. Amazing, if one ignores abrupt subtleties such as changing microphone placements, the side sounds like one long, continuous drum solo. Fascinating to listen to and discover how Dubin could invent passages which sound initially like a vague rumble and expand into a propulsive series of inter-locked figures. Side two has a series of duets performed with pianist Casey Sokol (at one point performing on both electric and acoustic pianos) and is full of exciting rhythmic interplay. It's easy to hear that Dubin was a drummer of immense talent and keen invention and must be sorely missed by his friends and fellow musicians. Oswald's tribute is an important document and it's good to know that it is available.—Tom Furgas 10

**DUMPTRUCK: D is for Dumptruck** (Incas Records, PO Box 551, Brookline, MA 02146, U.S.A.) Dumptruck is one of the sixties bands that never were. Not that they are revivalists. The nostalgia evoked by their sounds strikes me as a false echo; there weren't actually bands that sounded like this, and the effect of the intervening 15 years is all to the good. Anyway, this album is terrific and you should look for it if you like a lot of guitar and relatively unpolished singing. The guitar interplay is particularly good. Seth Tiven's raging fuzztone balances perfectly with Kirk Swan's jangling chords, and there are great songs to go with all this great texture. The lyrics, like the cover art, are mostly shades of blue and grey. Neither optimistic or negative (to use their own terms) Dumptrucks vignettes, both words and music, are open-ended enough to remind everyone of something they've experienced.—Bob Bannister

**ECCLESIASTES III: Christ is Born** (End of the Trial, c/o Carol Welch, 230 Rounsville, Waupum, WI 53963) One of the biggest complaints of most Christmas records is the saccharine sentimentality which cloyes exploitingly to their audiences. If you are looking for a dignified Christmas LP this is one to get. Ecclesiastes III is a female vocal classical gospel trio who can sound as good a capella as with instrumental accompaniment, which includes recorders, maracas, harp, autoharp and guitar. The voices are at times so well-blended that they sound like one. There are no mentions of the commercial manifestations of the holiday such as Santa Claus or snowmen, just dignified praise to the man the holiday came from. Even if the message is not to your faith, or lack thereof, the beauty of the voices and arrangements makes this a worthy music purchase.—Jamie Rake

**THE EVANS SISTERS: Chime Bells b/w Time Will Take Care Of You** (vinyl single; Music City U.S.A., no address listed) A slow country single with roots that stretch eons. The yodeling refrain in "Chime Bells" sounds positively ancient and for that reason is positively refreshing. "Time Will Take Care Of Me," an electric heartbreak ballad, is much more familiar-sounding, but equally refreshing because of the lead singer's clean alto voice. She manages to load the song with traditional country sentimentality without doing a total mush job. All in all, this is a strange and innocent treat.—Richard Singer 7

**BOBBY ELLIS AND THE CREW: Shaka** (LP; Dublab Records, 15371 4th St., Suite 107, San Rafael, CA 94901, U.S.A.) This all-instrumental release from Burning Spear's trumpet/flugelhorn player Bobby Ellis features seven original tunes. This pleasant album contains material that could easily serve as a sound track for some spy film of the '60s. I guess it's the calypso horn arrangements that give this album that feel. By no means is this a poor release, however the emphasis on horns makes it an uninvolved affair. For me, this "easy-listening" reggae can serve as adequate background music and nothing more.—Rex Doane 5

**EQUINOX EVENT** (compilation cassette; Dist. by Aeon, 604 Princeton, Ft. Collins, CO 80525, U.S.A.) The groups represented on this live tape recorded during the Spring Equinox of 1984 play an uncompromising and savage form of electronic music. This particular breed of music is new enough to not have a generally accepted name yet, but Post-Industrial or Power Electronics would do for starters. Raw, intense, impassioned, this tape showcases what could become a major electronic music subcurrent—punk/heavy metal meets the synthesizer.—Bob Morris 7

**FAD GADGET: Gag** (LP; Mute Records, 16 Decoy Ave., London NW11, U.K.) Fad Gadget first caught my attention with "Ricky's Hand" on Virgin's "Machines" compilation in 1980. The sound was somewhere between Throbbing Gristle (though less industrially gruesome) and Soft Cell (more intensely gritty and rougher,) and that's pretty much where it stayed through several releases. With "Gag" the sound has shifted towards Soft Cell without sacrificing the hard, sharp edge and without collapsing into dance-oriented techno-pop. The performance are top notch on almost every cut. The production is beautiful with sharp, clear instrumentals contrasting echoed, sometimes-murky vocals. While there are no real melodies, no catchy hooks, few danceable tracks, the writing is better than most earlier Fad Gadget.—C. Newman



# Reviews

**THE FLAMIN' GROOVIES; 1968 and 1970** (LPs; Eva, F.G.L. 15 rue de l'Amiral Roussin, 75015 Paris, France) These two albums of previously unreleased material capture The Flamin' Groovies in two different settings. 1968 is mostly folk-rock with a strong influence of The Lovin' Spoonful. 1970 is from a rehearsal at the legendary Matrix Club in San Francisco. The boys, by this time, had taken a harder, Stones-inspired edge. Both prove the Groovies' Cyril Jordan to be an under-rated guitarist. These albums will please those already hooked on The Flamin' Groovies. —Charles P. Lamey

**FLIPPER: Gone Fishin'** (Subterranean, 577 Valencia St., San Francisco, CA 94110, U.S.A.) Nope, clean production does not befit these guys. At least for the most part it does them no improvement. This LP continues their nihilistic "life is cheap" ethos but in a more obvious way than on *GENERIC*. Titles can say a lot, as in "Talk's Cheap" and "You Nought Me" which includes one of their best lyrics to date: "You're so bored cause you're boring." It must be added however, that the tune bears more than a passing resemblance to "Ha Ha" from their last LP. That song is from the second side where things really come to life as they use bongos, strings and other miscellanea to achieve the beautiful ugliness they make best. Still, the production could use some mud-coating next time. —Jamie Rake

**FORMULA FIVE: Undercover Lover** (Malaco Records, Jackson, MS) As a sucker for jumpy synth hooks and a little flash, I could appreciate this watery disco-mix. The harmonic strains of "Undercover Lover" are sung by the typical soul-girl back-up, but are catchy nonetheless. Some idiotic lyrics spoil it however: "We shared some wine/And small talk/Why don't you come over to my place." Fortunately the b-side is all instrumental. For those who get into a synthesized backbeat of computer drumming that's all beat and no brains, this is a worthwhile consideration. —Tracy Steven Peal

**RICHARD FRANECKI: Test Pattern** (cassette; Uddersounds, PO Box 27421, Milwaukee, WI 53227, U.S.A.) The drone is still new to Western music and many composers are still exploring its uses and ramifications. One composer who continues to develop these possibilities is Richard Franecki who is apparently striving to make the most of a minimal amount of material. He does it very well. Fans of Glenn Branca, La Monte Young, and similar artists will find a lot here to enjoy and appreciate. Franecki has other tapes similar in nature that are listed in the Uddersounds catalog. —Tom Furgas 8

**TOM FURGAS: Quantum Geometry Networks** (cassette; Tom Fugas, 1840 Paisley Rd., 3, Youngstown, OH, 44511; \$3 or trade, prefers trade) Dr. Furgas unveils his elaborate thesis on Quantum Audio. At least that's what I conclude from the information on the cassette packaging—serum charts, information about Planck's quantum of action with diagrams and formulas, lots of exponents, etc. Listening to the tape I hear subway trains, electrical sparks in the tunnel; dogs rootin' around howling and whining—all submerged in electronic processing and simple mechanical tricks to baffle and amuse the probing ear. It's done with synthesizers, tape loops, found sounds, guitar and more. This isn't dance music that's for sure. I use it for anti-muzak listening skill development ex

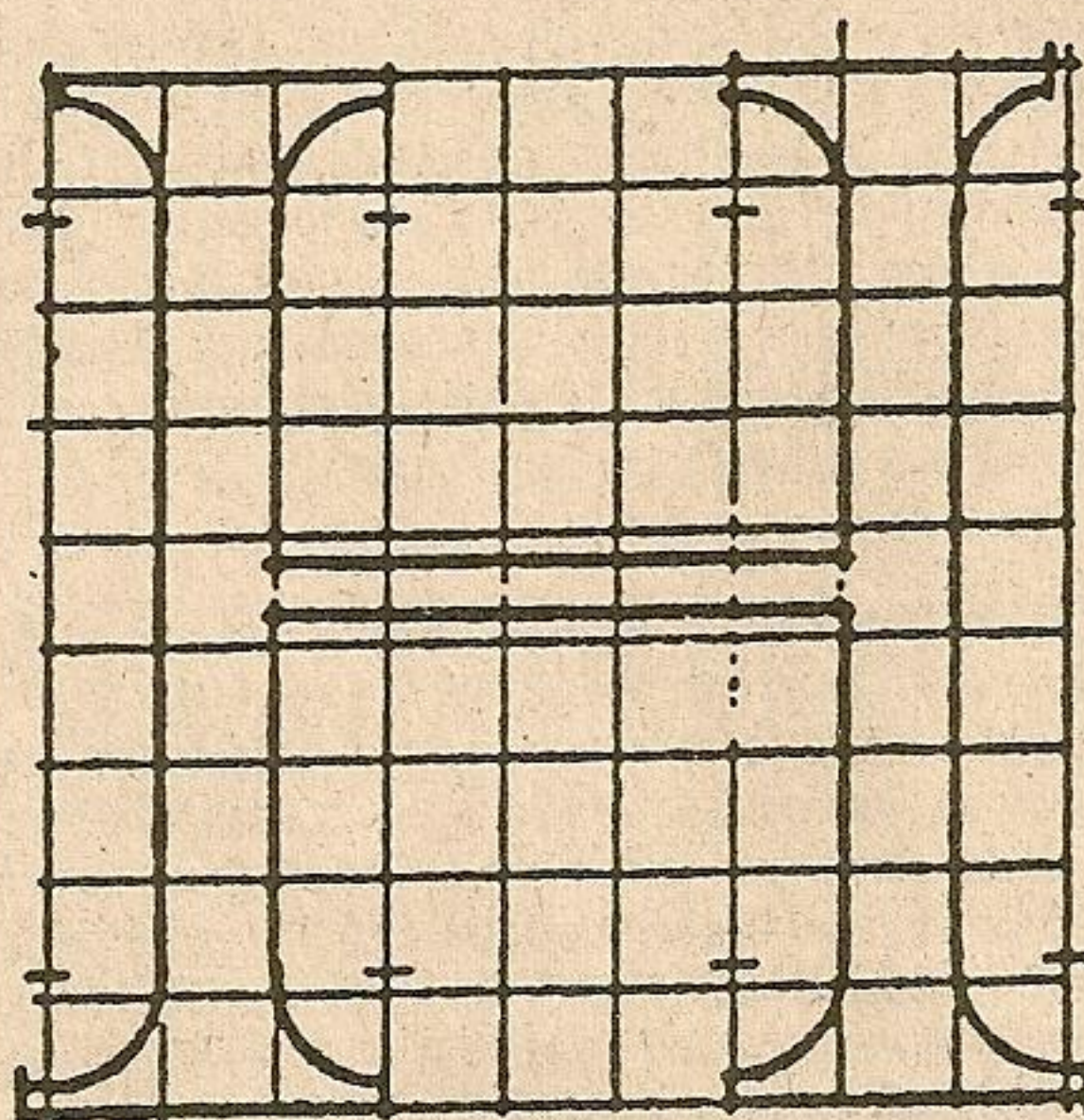
**GET SMART: Action Reaction** (LP; Fever Records, Box 87610, Chicago, IL 60680-0610, U.S.A.) This trio—Marc Koch (guitar, vocals); Frank Loose (drums, vocals); and Lisa Wertman (bass, vocals)—remind me a little of

Human Switchboard or the Alleycats only they are more consistently excellent than either of those bands. This is modern hard-edged folk-rock with lots of urban nerves and grit. Maybe X would sound like this if they weren't into rockabilly, were less poetically visionary and they stopped drinking. But then again, probably not. —Geo Parsons

**GIRLS ON FIRE: Life Is So Funny, I Think I'll Shoot Myself** (cassette, C60; Leslie Singer, 1405 Van Ness Ave., #407, San Francisco, CA 94109, U.S.A.; \$2.99) Singing about life is an important thing to do. The singer delivers her messages accompanied by herself on guitar, specially tuned for good droning. She is concerned about everyday life and existentialism. One song here "Camus Crashing Burning and Eating Hungry Man TV Dinners" is done live from a previous release, "Confessions Of A Shit Addict." There's also this one part where she tells a joke and she laughs for a long time. Unforgettable. Good "band and yowl" music as some people say. —Robin James.

**GREAT PESO & MR. NASTY: It's Time To Rock/Same** (CCL Records, 3261 Broadway, Suite 119, NYC 10027, U.S.A.) I'm sure to play this funk single on my radio show every week, but when I sit down to do a review of it I have to say it is pretty boring. A party rap mixed with singing and words about how fantastic these two rappers are. The beat is ok but not that danceable. Great Peso & Mr. Nasty are weak rappers, especially because Peso's voice raises every once in a while in an annoying way. Oh yeah, they throw in some echo and scratch too. —Vikki Barreca

**GUT LEVEL ONE** (compilation cassette, C-60; Gut Level Music, 83 Intervale St., Brockton MA, 02402, U.S.A.; \$6) Dream-inducing experimental music with a taste for the bizarre. Sort of like mixing peyote, belladonna and speed. The cuts here are all well-produced and well-executed. Groups include Human Flesh, Bene Gesserit (from Insane Music) and Hidious (sic) in Strength, Sleep Chamber and Daze of Trance (from Innersleeve.) The atmosphere here is mind-altering and trance-producing. —Bob Morris 8



**JAMES HILL: Sausage Failure (revised)** (TCAB Studios, 403 Banks St., San Francisco, CA 94110, U.S.A.; \$7) Hill uses synthesizers and drum machines to lay down sophisticated rhythm sections over which he plays high-



James Hill

power, juiced-up and really cool trumpet lines. The invention is ear-and-mind catching in its complexity but doesn't overwhelm the listener. On some pieces are rapid-fire spewings of high-tech be-bop. Others are more melodic and infused with urbane humor. Actually, urbane humor informs all of Hill's work in his electro-excitable jazz style. The juicy, Miles Davis style trumpet work is truly rich and inventive; a perfect foil to the hot and cool electronic backings. This music is wonderfully presented in a hi-fidelity format with a cassette case embellished with the oddest graphics and rubber stamp collages imaginable. —Tom Furgas 9

**DAVID HYKES AND THE HARMONIC CHOIR: Current Circulation** (LP; Celestial Harmonies) With the release of their second album, the Harmonic Choir brings their arresting hybrid of "throat singing" (a technique which involves the use of the body to produce both a vocal tone and a harmonic overtone) and Western choral polyphony within easier reach of the record-buying public. The recording itself is a magnificent Teldec pressing of a digital recording. —Gregory Taylor

**INFLATABLE BOY CLAMS: Inflatable Boy Clams** (5-song EP; Subterranean Records, 912 Bancroft Way, Berkeley, CA 94710, U.S.A.) Although I don't know if this four-woman band is still around, they are a must for every alternative music collector. Produced by Myke Reilly of Voice Farm, the first side "Skeletons" is a spooky disjointed number—little scary girl vocals with heavy, bouncy bass running with nostalgic farfissa. On the second side is "Snoteleks" ("Skeletons" backwards) is fun to sing along with. The song to play for your friends is "I'm Sorry," which is a conversation between two friends who apologize for the terrible things they've done to one another. One of them explains that she wore her friends favorite new blue dress to the party and had her period and stained it. —Mark G.E. 10



**INVISIBLE ZOO: Invisible Zoo** (maxi-single; Vanity, Box 2276, Garden Grove, CA, 92642-2276, U.S.A.) Sounds like what a rock band that discovered synthesizers would sound like, which may well be what happened. Side one moves along well, while side two drags.—Bob Morris 6

**IRON CURTAIN: Trantula Scream** (four-song 12"; Iron Curtain, 205 W. Carillo, Santa Barbara, CA 93101, U.S.A.) Subdued yet pulsing rhythms, deep washes of synthesizer and dark, forboding sounds. Not unlike a cross between The Cure and Throbbing Gristle. Much of the appeal of this record (and it is very appealing) is due to the undercurrent of danger present in the almost industrial-sounding rhythms combined with snatches of melodic, ominous vocals. Very impressive.—Steve Jones 8

**JANDEK: Interstellar Discussion** (Corwood Industries, Box 15375, Houston, TX 77020, U.S.A.) Now, wait a minute here...When I heard the opening "Starless" I thought this was going to be your standard spasmodic noise binge, but then in "Hey" we get heavy elements of country blues as well as tribal Indian Chanting. This peculiar tug-of-war between avant garde spasm and down-home blues (with occasional tomahawk thrown in) constitutes the rest of the album. It's interesting and conceptually original, but often painful. I do like Jandek's weird humor, which peaks in "Ha, Ha" (You said you'd never be untrue" is followed by mumbles of "Ha, Ha...") and "Waltz In Two-Fourths Time." Both these songs are dominated by a riotous twisted, off-beat harmonica that cannot be imitated. But the last three songs, with their random guitar picking and whining, half-awake vocals, are down right torturous, especially at the end of such a taxing album.—Richard Singer 5 1/2

**JANDEK: Interstellar Discussions** (Corwood Industries, Box 15375, Houston, TX 77020, U.S.A.) A man of deep moral concerns and painful sincerity, Jandek is back with his ninth and possibly best LP. Still discordant, out of tune, delirious, rambling and raging, but now there are drums and harmonica to compliment the guitar. Like the sound of someone talking to themselves alone in a darkened room, you are almost embarrassed by the nakedness of their confessions but you can't keep from listening. On "Rifle in the Closet" Jandek sings, "My life is a lie and I'm tellin' you the truth..." In all of his work he addresses the difficulties of daily survival, the dead-end days and spiritual cul-de-sacs we all veer into on occasion.—Geo Parsons.

**JARBÖE: Jarboe** (cassette, C-30; Jarboe, 1270 W. Peachtree St., 11-D, Atlanta, GA, 30309, U.S.A.) The cassette tape box this came in is wrapped in burlap and spray painted black. The tape itself is also spray painted black. All of which sets the tone for the music. Side one is relatively normal, consisting of somewhat spooky poetry set to minimalist music. Vaguely unsettling and preparing the listener for side two. "Walls Are Bleeding" is the poetry/music on side two. I can listen to and appreciate nearly any form of music, but on several occasions I found myself nearly unable to listen to this in its entirety. Not because it is bad or incompetent music, but because it is an unusually real artistic representation of a mental breakdown leading to psychosis. When the vocalist says "walls are bleeding in my brain," I believe her and found myself hoping she can find her way back home again.—Bob Morris 7

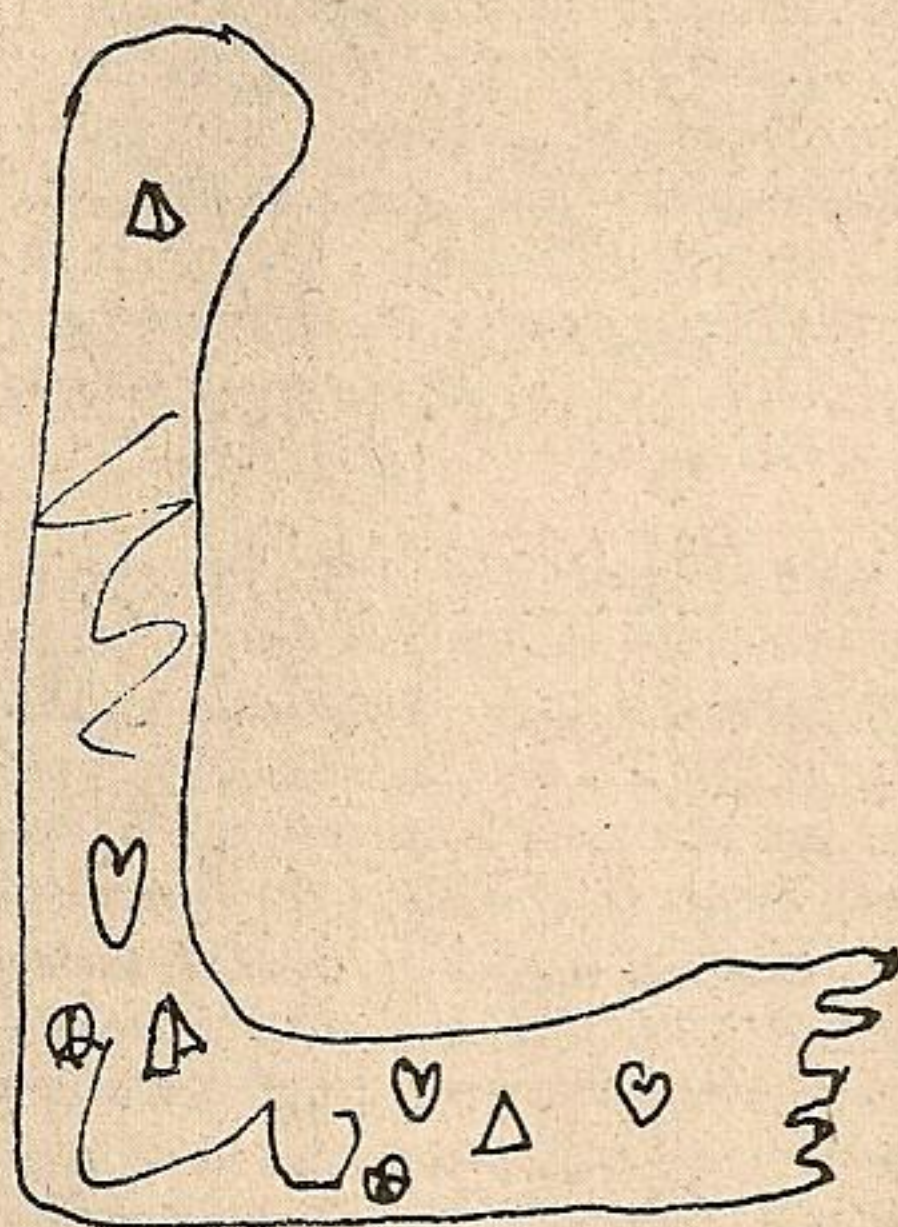
**J.C. AND THE MICROTONES: Cowpeople** (4-song EP; M-Tone Records c/o Jon Catler, 2350 Broadway, Suite 240, NYC 10024, U.S.A.) Microtonal music in 31-tone just tuning utilizing electric guitar, fretless electric bass, electric bassoon, and percussion. Female voice added for color. Songs vary from light (not lightweight) and uplifting to passionate and fiery instrumentals melding countryish rock licks with jazz. Having dabbled in a 22-tone microtonal scale myself, I found this EP thoroughly enjoyable and refreshing. This record may send the uninitiated straight out to have their turntables fixed but in a few listenings the logic of this scale becomes melodically inarguable. Jon Catler is an accomplished guitar player and his clean delivery and the economical yet rich arrangements on this varied EP make for facinating and enlightening listening.—Zinx



**DUKE JORDAN: Tivoli One** (LP; Steeplechase Productions, Inc., 3943 W. Lawrence Ave., Chicago, IL 60625, U.S.A.) Live bop. Bassist Wilbur Little and drummer Dannie Richmond were both a tad under par the night this one was recorded. However, their lack of excellence was overshadowed by Jordan's abundance of it. His piano expertise was with him all the way. Four fine Jordan originals also give this album worth.—J. Peri

**ORLANDO JULIUS AND ASHIKO: Dance Afro-Beat** (LP; Afro-Beat Records, 2124 Kittredge, Box U. Berkeley, CA 94704, U.S.A.) Nigerian tenor saxophonist and percussionist Orlando Julius Ekemonde is a veteran of African Hi-Life. The influential O.J. has inspired many of the big-name African artists (such as Ebenezer Obe and King Sunny Ade) and has sold several hundred thousand albums with his former bands The Modern Aces and The Afro-Sounders. His influences vary from an early infatuation with Coltrane and Parker to contemporary Western sounds to the native music of his African culture. O.J. is now based in Oakland, California where his 10-member band has come up with an excellent album. With the exception of the glossy, over-produced title track, the album's strong line-up is highlighted with the tune "Ashiko" (a song originally appearing on his 1974 Casablanca release *The Boy's Doin' It*). Dance Afro-Beat is loaded with the heavy rhythms of the conga and talking drums and is recommended listening.—Rex Doane 8

**BILL KEISTER: In Time** (cassette; New Hat, Box 291-087, Hollywood, CA 90029, U.S.A.) Very pleasant, neo-classical grand piano solos played, arranged, produced, and composed by Keister.—Bob Morris



**THE LEGENDARY STARDUST COWBOY: Rock-it To Stardom** (LP; Amazing, PO Box 26265, Fort Worth, TX 76116, U.S.A.) the Legendary Stardust Cowboy has built a cult following thanks to his classic, off-the-wall '60s single, "Paralyzed." Anyone who has heard it realizes The Legendary Stardust Cowboy is a true original. This comeback album is long overdue and it should please his fans. However, his child-like tales and his "legendary" voice might be tough for novices to sit through. Work up to it gradually, because, believe me, The Legendary Stardust Cowboy experience is worth it.—Charles P. Lamey

**DANIEL LENTZ: On the Leopard Altar** (LP; Icon Records, 57 Greene St., New York, NY 10012; dist. by NMDS, 500 Broadway, NYC 10012, U.S.A.) Composer Daneil Lentz marks his further adventuring into the no-man's land that separates commercially popular music from the more esoteric variety with a collection of upbeat and haunting works for voices, keyboards, and wine glasses. Most of these works display Lentz's interest in accumulative form, a process that might be likened to watching the gradual development of a Polaroid photo—the musical elements that define any given moment are continually being combined with both old and new elements to produce a constant flux or change of focus. As John Schaefer states in his notes accompanying the disc, "Daniel Lentz's primary concern is in creating what he terms a musical state of becoming," as opposed to the traditional western 'state of being.'" The most striking of the five works that comprise this disc are the hypnotically lush "Lascaux" for a choir of tuned wine glasses (both struck and rubbed) and "Wolf is Dead..." an intense and complex barrage of pulsating keyboards and voices. A beautiful recording mastered in Germany using the Teldec direct metal mastering process.—J. Stacey Bishop

**DANIEL LENTZ: On the Leopard Altar** (LP; Icon Records, 57 Greene St., NYC 10012, U.S.A.) Of the five pieces on this record, four are scored for five keyboard players and four voices. Two of the pieces ("Is it Love", "Wolf is Dead") employ fairly fast keyboard lines interwoven with rhythmic vocal chorus parts. Phillip Glass comes to mind but Lentz manages to retain his own style, especially in his vocal arrangements. The title track and "Requiem" are more reminiscent of the material on his Cold Blue release, *AFTER IMAGES*. Synthesizer keyboard figures overlaid with sweetly sung (in "Leopard Altar" perhaps a bit too sweetly sung) vocal lines. the most enchanting cut to my ears is "Lascaux," a relatively slow, texturally rich piece for nine wine glasses. The long, sustained tones have the same warmth as Steven Scott's bowed piano music and the struck glasses create a soft, almost gamelan quality.—Marc Barreca

**DANIEL LENTZ: Point Conception** (LP; Cold Blue Records, 1831 Orchid, Los Angeles, CA 90068, U.S.A.) Tape and digital echo or delay systems have been used by artists such as Terry Riley, Brian Eno and Robert Fripp as a means of creating multi-layer pieces with structures developed from the delay length and number of echoes or repetitions. Lentz has reversed the process by composing a piece for nine pianos but realizing it with solo piano and an eight-part cascading echo system. This is NOT restrained, atmospheric music. Although Lentz uses a limited range of harmonically related material, the overall textures are dense and at times melodramatic. The piece changes in density occasionally and in its most effective moment includes some nice bowed-sounding timbres and some player piano-like passages. Lentz has attempted to do a difficult thing in composing an intense, album-length piece for piano. The length, lack of timbral variety and romantic gushiness are shortcomings. The virtuosity of pianist Arlene Dunlop and the boldness of Lentz's approach are plusses.—Marc Barreca

**LETHAL GOSPEL: Penetrating Tales** (LP; Army/Dangerous Rhythms records, c/o Lethal Gospel-The Combine, 2440 16th St., #180, San Francisco, CA 94103 USA) Lethal Gospel is a three-piece band fronted by vocalist/guitarist/song-writer Mattx Bergren, who comes across as a very talented, dynamic musician with a full, rich voice and the songwriting skills to match. On this debut album the band seems to opt to show its versatility and talent for synthesizing various styles rather than a narrowly focused lp that might pigeon hole them as purveyors of a single style. This hurts the album as a cohesive package but on the other hand teases listeners with hints of how wide-ranging and powerful this band may be. First of all this album is punk



# Reviews

influenced, not so much in the mechanics (no thrash here at all) but in the vision. There is a do-it-yourself commitment here along with radical political overtones that transcend the anti-nuke, anti-Reagan clichés of most punk political philosophizing. Songs like "Ignite It," "Action Speaks Louder" and "Watch the Wind" speak of an inner spiritual radicalization as opposed to sloganeering and name calling. So what do we really have here? I see it as something akin to a combination of contemporary Clash with that band's electric guitar-oriented post-punk experiments into complexities of rhythms as extrapolated in songs that stretch out beyond the three minute and even embrace "dance" numbers; the Dead Kennedy's (both bands cut their musical teeth at the now defunct On Broadway club in San Francisco) along with the more theatrical-oriented sounds (including back-up singers) and spirit of The Crazy World of Arthur Brown from the late 1960s. Lethal Gospel is a radical band that on this album has created a high-powered punk anthem "Ignite It"; an arm-in-arm dance tune with a message, "Watch The Wind;" a low-key introspective piece of psychodrama "Now What Have I Done"; a call for unity "The Combine" and more. —David Ciaffardini.

**THE LIMITS: Teenage Bedrooms** (LP; Flying Governor Music, 1724 Elm St., Bethlehem, PA, 18017, U.S.A.) British invasion sound draws heavily from the likes of The Beatles, Searchers, and even The Dave Clark Five. They create infectious melodies with strong harmonies, forceful rhythm guitar and strong lead vocals. The Limits are fortunate, because any band that can come up with a winner like "Just Another Girl" has the potential to transcend their influences. Pop fans should check them out. —Charles P. Lamey

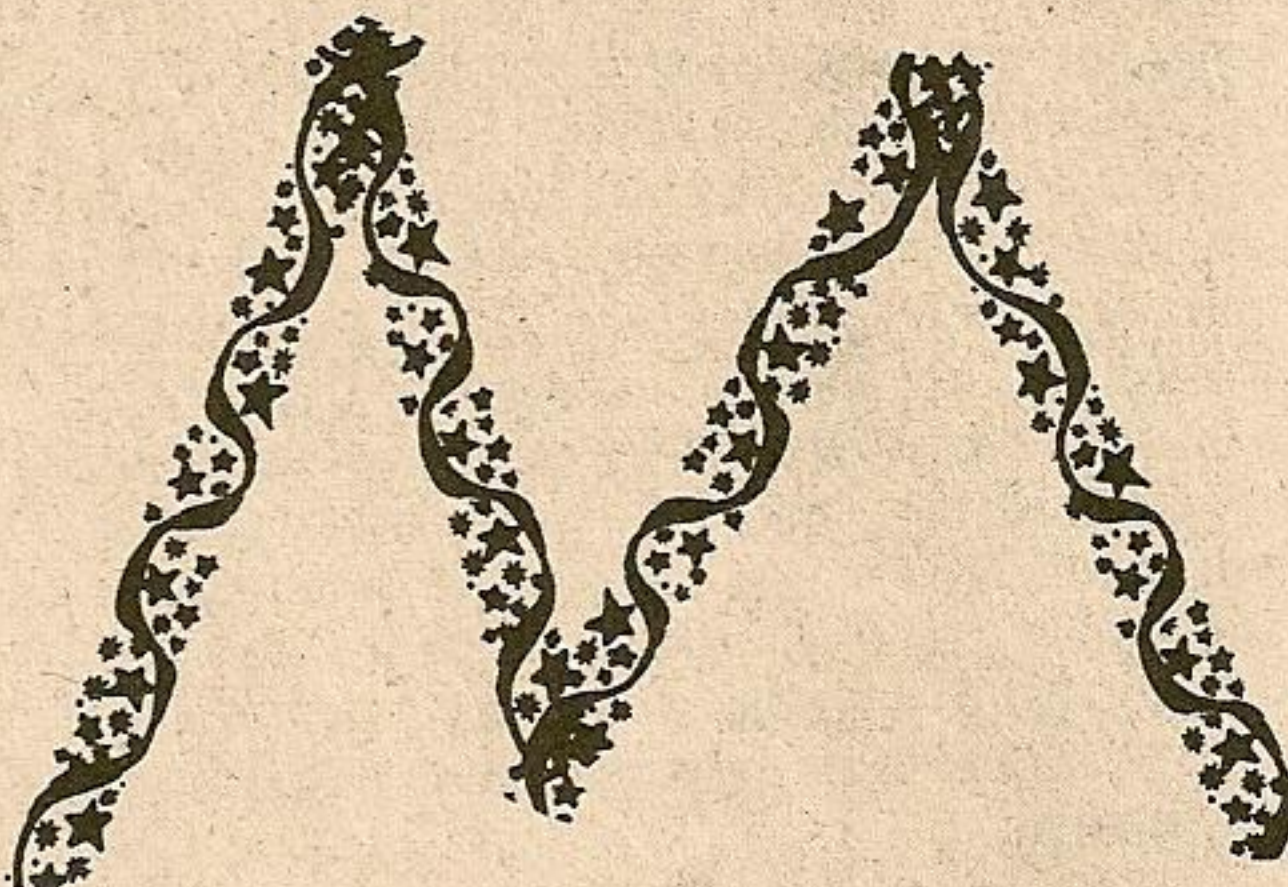
**JUSTIN LOVE: Rockola** (LP; Lovin', PO Box 166, Syosset, NY, 11791, U.S.A.) Second effort from this New York rocker is, once again, very impressive. Justin Love's music is a nice blend of early Byrds, New York Dolls, and Rolling Stones. He writes catchy, yet powerful tunes, plays a mean guitar and has a decent voice. —Charles P. Lamey

**LOVE TRACTOR: 'Til the Cows Come Home** (four-song 12"; DB Records, dist. by Landslide Records, 450 14th, NW, Atlanta, GA 30318 U.S.A.) Lots of folks are raving about Love Tractor. Maybe you are or will be soon also. They play mainly instrumentals with a vague jazz/blues tinge and a touch of Grateful Dead noodling. I find them completely uneventful. —Bob Morris 5

**LOVE TRACTOR: 'Til the Cows Come Home** (Db Records) Five tunes by the most innovative instrumentalists around. This seems a little sparse after two fine LPs but the mood carries this record. Two instrumentals with a fair amount of good hooks, a nutty song with a dog barking that has a rhythm section that matches anything on Factory Benelux (not necessarily a compliment) but still stays up in the air; then there's this radically slowed-down version of "Seventeen Days" excruciatingly slow at first listen but it ends up showing a new side to a nice hook. The EP starts with a cover "Neon Lights," which to me is the essence of Love Tractor; an easy beat, some clean, twangy guitar sounds, and a mood that can't be forgotten. That one has stayed with me, and it almost makes up for the near misses

on side two. Not to complain—this is cowboy music for the '80s. —Daniel Maryon

**LYDIA LUNCH: In Limbo** (three-song EP; Doublevision, 30 Chatsworth Ave., New Basford, Nottingham, U.K.; dist. in U.S.A. by Rough Trade) In a recent CBC radio interview Lunch said she will no longer set her records to music. This record has music with it but it doesn't contradict her statement because, although recently released, it was recorded in 1982. The songs here are spooky and dirge-like with eerie, squealing sax and ominous piano, guitar and drums. Lydia delivers the lyrics in her usual half-spoken monotone which in this context sounds great and rather ghostly. Sample lyrics: "Dirty thoughts fall from my soul, heaped like clothes upon the floor." —Pam Kirk



**MAD PARADE: Mad Parade** (LP; Erika Records, Bellflower, CA, U.S.A.) Tight music, fun lyrics and attention grabbing songs. Pure rock/punk that sends a surge of energy through the bloodstream and brings back memories of the Ramones' "Rock and Roll High School." This band is making music to have a good time by; music that recalls the zany, crazy, ballsy stuff that set the Ramones on their way. The cover of the ballad "One Tin Soldier" is done with the same speed and energy that made the Dickie's version of "Knights in White Satin" such a favorite. It's nice to put an album on the turntable for pure pleasure, and not have to worry about social relevance, poverty and whether I'm relating to the material in the right way. —C. Schutzbank

**MANNHEIM STEAMROLLER: Christmas** (LP; American Gramophone Records, 9130 Mormon Bridge Road, Omaha, NE 68152 U.S.A.) As this magazine hits the stands there are more than 300 days 'til Christmas so there's still time to get your hands on this before Xmas '85 rolls along. Can't wait. This is surely one of the better efforts of recording artists trying to tackle the Christmas theme. These people are serious and don't just run through the tunes. You can tell all 11 songs were well-explored before they were recorded. The usual and obscure Yule tunes offered are either given classical and folk renditions or steam along with a more modern sound behind the mostly electronic arsenal of Jackson Berkey's keyboards and Chip Davis's drums. A big, crisp, thick sound is here—one that sounds good loud. Half of these Christmas songs are rare enough that you're not already sick of them. Mannheim Steamroller combines a dozen or so classical instruments with electronic keyboards, bass and drums to create sort of modern big band sound. If someone coerced me into buying a Xmas record with my meager resources I'd argue but I'd end up picking this one. But even these guys can't make "Silent Night" seem interesting. "Good King Wenceslas" is the most spectacular number. —Drew Robertson

**LOREN MAZZACANE: Violets** (LP; St. Joan, Box 390, New Haven, CT 06502, U.S.A.) Acoustic guitar noodles aimlessly accompanied by someone humming nearly inaudibly. After one and two-thirds sides of this we are treated, for no apparent reason to several short poems that bear little relation to each other or to the music. —Bob Morris 5

**MEN ROCKIN: Life 2** (LP; Hot Fudge Records, Box 14, Cedar Falls, IA 50613, U.S.A.) Upbeat hard-pop songs with touches of mid-70s boogie bar-band influences. Sometimes they seem to be trying too hard to break out of their "local band" sound. Still, I like them because they remind me of the many decent bands I saw and heard at the Idora Park Ballroom here in Youngstown (before the park burned down, sob.) Though not as "modern" as their promo would have you believe, they are solid, craftsman-like, good-time, and a not-unwelcome relief from the screaming, generic hardcore stuff that I detest. More bands should be as well-rehearsed as these guys. Great sax on their fine cover of The Fabulous Poodles "Work Shy." —Tom Furgas 6

**ME THREE: No Money, No Fun** (cassette, C-60; Green Monkey, PO Box 31983, Seattle, WA 98103, U.S.A.; \$3.99) How long can these individuals keep up the nights of squalor, days of abandonment, life with no safety net? I don't really want to know. The music here is vocals, bass and guitar. Only the titles are previously agreed upon, according to lead Green Monkey Tom Dyer. There are no pre-written words or music on this recording. No practice. Some call this improvising, but there is no resemblance to jazz or music of that ilk. It can only be music exactly like Me Three sound at the time of the recording. Includes "Alien Breakfast," "Hate The One You're With," "N.A.S.A. Girl," and the overly long "Give Mew Your VooDoo Sign." You take it, I don't need it, I can't use it. But hey, the tape is wacky, loud-boy fun. —Robin James

**METGUMBNERBONE: Dreun** (cassette; Dist. by Aeon, 604 Princeton, Ft. Collins, CO, 80525, U.S.A.) Bells, gongs, conche horns and percussion blend together on this tape to produce an atmosphere of a Druid ceremony with Tibetan gong overtones. Mysterious, primeval and pagan—the music is interspersed with caveman yelps and grunts plus other odd, primitive vocalizations. This is highly experimental music. The only other group I can think of who sound remotely like Metgumbnerbone would be the New Blockaders. Powerfully done, yet ultimately friendly and non-threatening, this sounds like what our Stone Age ancestors must have sounded like when, on full moon nights they began expressing what later became known as religious awe. —Bob Morris 8

**THE MIDDLE OF AMERICA COMPILATION** (15 song LP, eight bands; H.I.D. Productions, Ltd., P.O. Box 25, Evanston, IL 60204, U.S.A.) If you're at all interested in knowing what's happening in the Windy City, as far as hardcore and related music goes, this is the compilation to get. The gang at WNUR radio's "Fast 'n' Loud" show have put together a very fine underground music compilation of bands from Chicago and its outlying areas. Naked Raygun starts out side one with two very strong cuts, which are quite a bit faster than their previously released material. Savage Beliefs also showcases a faster, more intense and less eclectic sound than was sported by their debut EP. Chicago's hardcore powerhouse, Articles of Faith, performs "5 o'clock," the outstanding track on this album. This compilation also features strong cuts from Out of Order, Nadsat Rebel, and the ever-amusing Big Black. The only low points of this release are lackluster production quality on



the Rights of the Accused tracks and a mediocre remix of the Effigies' "Security."—Mike Troughon 7

**THE MILKSHAKES: 20 Rock and Roll hits of the 50's & 60's** (LP; Ace, 48-50 Steele Road, London NW10, England) Those who haven't already heard one of England's latest underground sensations The Milkshakes should check out one of their many other albums (this band is prolific, so you have plenty to choose from.) This collection of golden oldies done in The Milkshakes' rave-up style is strictly for their fans. The Milkshakes have based their sound on early British rock and roll, and much of this sounds like it could have come from The Beatles during their Cavern/Star Club years. The Milkshakes are raw and exciting and they're doing their best to keep the spirit of rock and roll alive in a country that seems dominated by techno-pop.—Charles P. Lamey

**ENNIO MORRICONE: La Grande Bourgeoise** (LP; Cerberus Records, Ennio Morricone Film Score Society, PO Box 4591, North Hollywood, CA 91607, U.S.A.) Music for a film by Mauro Bolognini. It is stunning music which, like most of Morricone's works, reduces to a few themes undergoing occasional orchestrational changes to underscore sharply contrasting emotional moments in the film. In La Grande Bourgeoise the two themes—a soaring, one-step-this-side-of-camp one and a folk-like one—are mixed and intercut with thick, often bottom-heavy, chromatic string passages; occasional screeching clusters (something of a nod in the direction of the Polish textural school of the 1960s—Penderecki, et al); and an infectious celesta figure that simply repeats, creating quiet, highly-charged moments. For uncluttered, unabashedly romantic music served up with a pinch of the perverse, Morricone, best known for his stark, dramatic scores for Sergio Leone's classic westerns, can't be beat.—J. Stacey Bishop

**MUSICWORKS 27: The Music of James Tenney** (cassette; 30 St. Patrick St., Toronto, Canada, M5T 1V1; \$6 includes tabloid) Tenney is a serious composer using sound sources ranging from voices, strings and reeds to piano plunking. Quiet and mysterious. The player piano score and realization is fascinating. If you follow the motion and sound, it builds into a sensation of looking down rows of sonic fenceposts for a fast moving car. Includes special recordings of "Spectral Canon for Conlin Nancarrow" and "Voice(s)" along with "Phases," "For Ann (rising)," excerpts from "Bridge" and "Saxony" and more.—Robin James

**MUSICWORKS 28: Electroacoustic Music in Canada** (cassette and tabloid, \$20 for one year—four issues; New address: 108 Queen Street West, Toronto, Canada M6J 1H3) I find this series to be the finest Canadian sound publication. You get a cassette and tabloid with each issue of Musicworks. This issue features the sound of Dick Armin and a new stringed instrument with an old European name, RAAD, heard in a composition by Jim Montgomery; electroacoustic works by Marin Bartlett, Dan Scheidt, and David Rosenbloom; Susan Frykner's spoken work "Machine-woman; a recording of the Collinge-Parkinson Sound Installation; and various electric sounds from the aural environment of Canada.—Robin James

**MYCROFT: Sex In Space** (cassette; Tidy Brain, 610 S. Venice Blvd., #4656, Venice CA 90291, U.S.A.) Moderately paced rock, straightforward presentation and tongue-in-cheek lyrics. Nice packaging and printing. Catchy, urban rock with a soul edge and titles like "How Do the Russians Live?" and "Jesus and Elvis."—Bob Morris 7

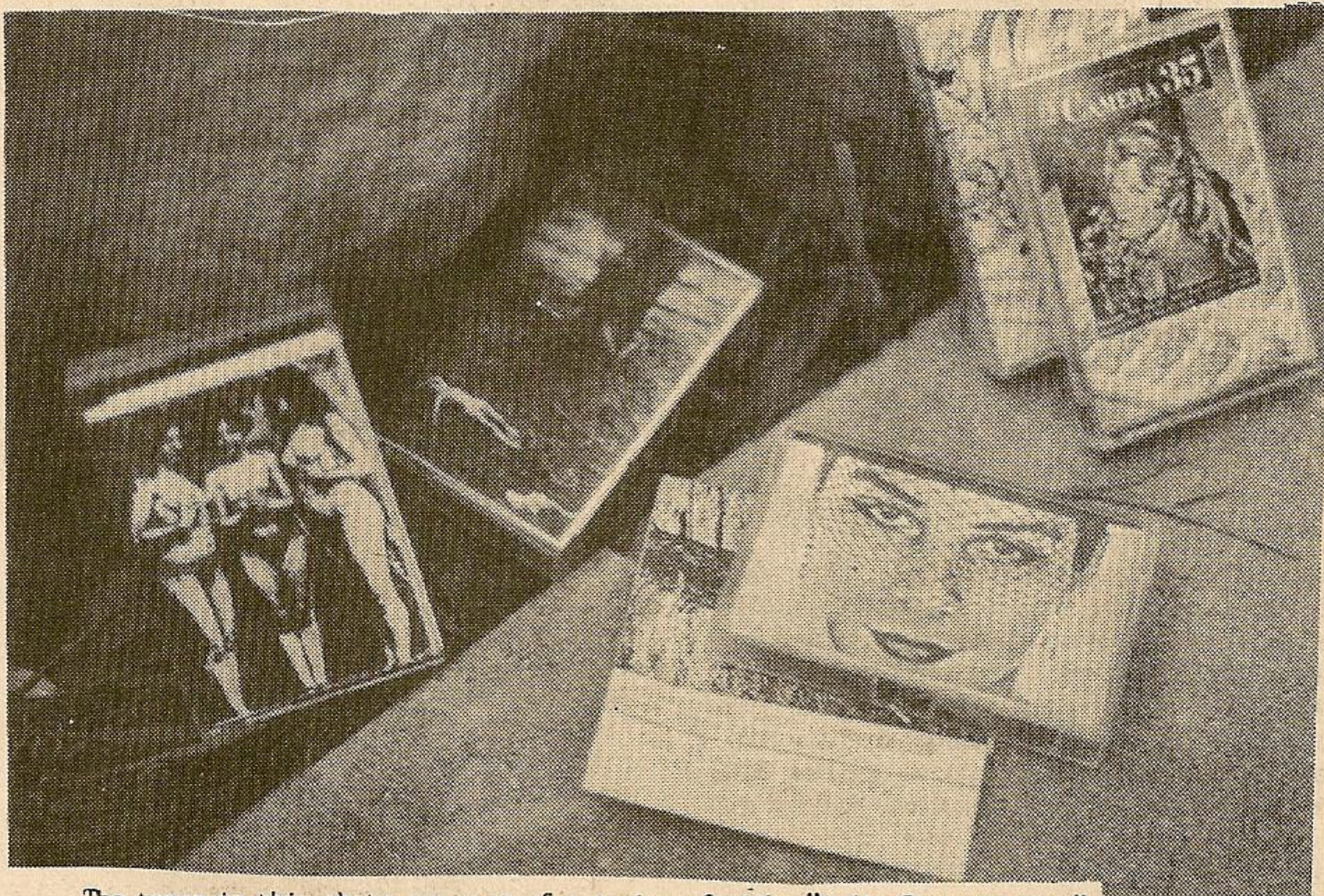
**NAZZ: Best of Nazz** (LP; Rhino Records, 1201 Olympic Blvd., Santa Monica, CA 90404, U.S.A.) If you truly seek the best of Nazz, then buy the reissues of their three albums (courtesy of Rhino) as this only gives a brief indication of the depth and talent they possessed. Philadelphia's Nazz were primarily a vehicle for pre-solo/production/Utopia Todd Rundgren. Even in this early stage, one should marvel at Rundgren's knack for writing infectious melodies and coming up with overwhelming arrangements that get lots of mileage out of few instruments. Although the influence of The Beatles, The Who (especially in Thom Mooney's grossly

underated drumming) and Move stand out, Rundgren's melodies often show a touch of Philly soul. Nazz fans should note this "best of" features two previously unreleased tracks.—Charles P. Lamey

**NEGATIVE TREND: Negative Trend** (EP; Subterranean Records, 577 Valencia, San Francisco, CA 94110, U.S.A.) Negative Trend was around from 1977-1979. Two of the members later joined Flipper. Although the fast songs here would be considered slow by today's thrash standards, Negative Trend shows themselves to be a competent, hard-edged, hardcore band with a political bent.—Bob Morris 6 1/2

**NEIGHBORHOOD RHYTHMS** (double LP; P.O. Box 67930, Los Angeles, CA 90067, USA) This is the third in a series of spoken words compiled and produced by Harvey Kubernick who created the Freeway Records label for this project. What we have here are poems, monologues, dialogues, even a few one-sentence snippets from the more bohemian side of Los Angeles musical/poetic culture. Dozens of people contribute tracks here including, from the

can just ramble on about any subject and have something worthwhile, or at least humorous to say. Kubernick is doing with his tape recorder what Andy Warhol did with his movie camera and underground movies in the sixties. The biggest difference is that Kubernick seems to have more of a heart, more compassion for his subjects. Whereas Warhol was the type to



The tapes in this photo are part of a series of eight "Audio Communication" international compilation cassettes released by 3RIO Tapes/Magisch Theater Productions, Juliaandillenstraat 22 B., 2018 Antwerpen, Belgium. The music, compiled from many different countries, ranges from post-punk rock to avant-garde. A good introduction to the series is the "Greatest Hits" tape. The tapes can be bought for 300 BFR, price including overseas postage, but 3RIO prefers receiving tapes of original music as trade instead. More information about 3RIO, The Magisch Theater and Belgium music scene will be covered in the next issue of Sound Choice.

music world: Henry Rollins of Black Flag, Exene Cervenka of X, Michael Steel of the Bangles, Drew Steele and Dennis Dragon of the Surf Punks and Jeffrey Lee Pierce of Gun Club to mention a few. Then there are the contributors who are known primarily for their literary work, including Charles Bukowski who contributes one piece (a disappointing one) and seems to be included here mostly as a token acknowledgement that he, through his books, columns and records has helped set the literary groundwork for the mostly realistic (sometimes surrealistic,) let's-see-them-naked literary tradition this record and its contributors have stepped into. With tape recorder in hand, Kubernick visits his L.A. friends and acquaintances who have something literary prepared or are the kind of people often known as "characters" who

remain statue-like behind the camera recording his subjects as they deteriorated into self-destructive behavior, one imagines Kubernick in the same situation would stop his recorder and try to pep his performers up by throwing them a lifesaver of encouragement. So what we have here is a selective document of primarily white middle-class hip bohemian L.A. culture. These are people who get mentioned in the gossip columns in L.A.'s alternative weekly papers. This is a good, accurate representation of that culture, complete with the stereotyped attitudes middle-class L.A. culture is known for: laid-back attitudes, fascination with show business, shallowness, materialism and the sun and fun attitudes. But the record is also dramatic with realism pulled from gritty accounts of L.A. street life. This is a great



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document. It is humorous, it is poignant. It is true. It bears repeated listenings. It makes me and my friends laugh out loud. It is a healthy thing. Let there be no mistake, there is some great modern prose and poetry on this record. But I'm not sure how it would go over with people who have not been a part of Southern California lifestyle. I imagine that people from the east and midwest would mistake the serious parts of this record as being put-ons and the put-ons as being serious. It is so idiosyncratically L.A. that it may not translate well, just as subtleties of a British spoken-word record may be lost on an American audience. All in all this record convinced me that towns throughout America should be going out and creating their own versions of "NEIGHBORHOOD RHYTHMS." -- David Ciaffardini

**NEW BLOCKADERS: Live at Morden Tower** (cassette; Dist. by Aeon, 604 Princeton, Ft. Collins, CO 80525, U.S.A.) Anti-music done by anti-musicians, this tape is full of hissings, bangings, scrapings, grindings and very little of what could be called traditional instrumentation. At times it sounds like rush hour in a particularly noisy subway station; at other times like 20 chefs simultaneously banging their pots and pans. Yet somehow it all works and comes together as a coherent whole. The pieces show continuity and purpose. Rhythm emerges from the chaos. How do you define music? Listen to this tape then see if you still agree with your previous definition. — Bob Morris 7

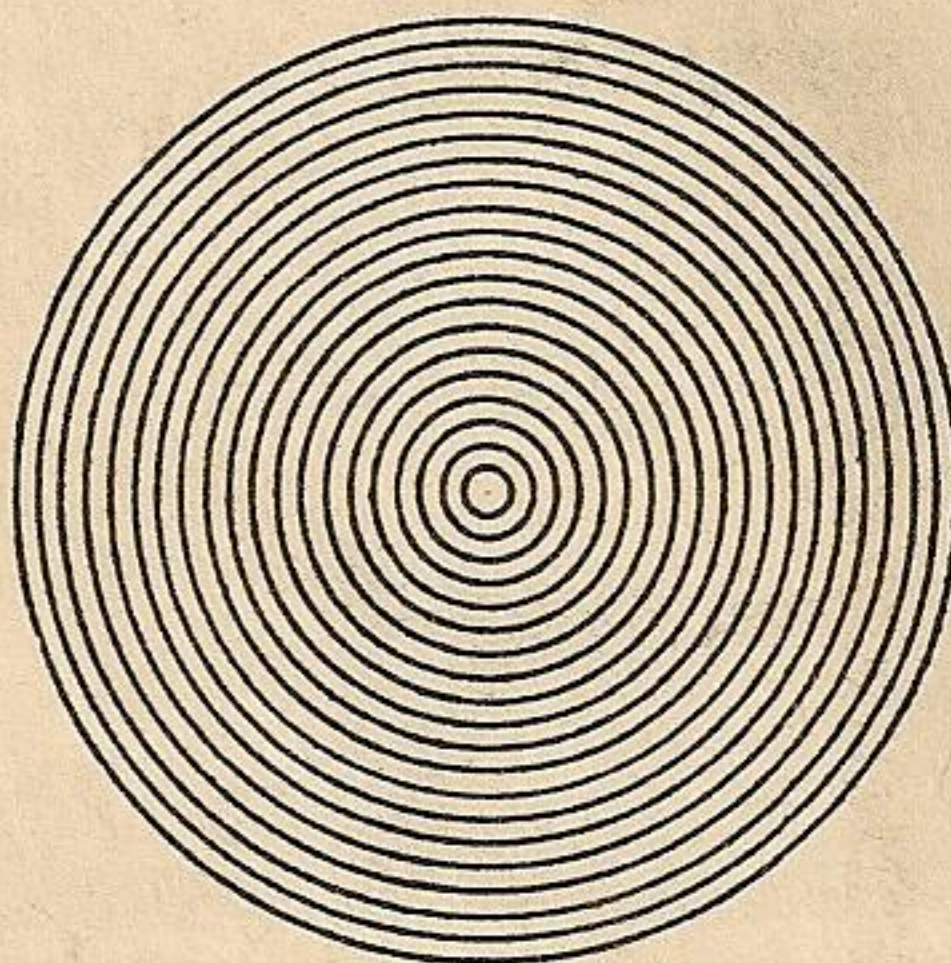
**NIGHTCRAWLERS: Nightcrawlers** (LP; Synkronos, c/o Pete Gulch, 1493 Greenwood Ave., Camden, NJ, 08103, U.S.A.; \$7) Everyone I've played this for likes it. Little old ladies. Hardcore noise freaks. People who hate everything except R&B. I play the Nightcrawlers for them and they all say "Wow, that's really nice music." The Nightcrawlers play peaceful, well-crafted synthesizer music, ala Tangerine Dream. They take it as a compliment when, as sometimes happens, people get so relaxed at their concerts that they fall asleep on stage next to the amps. Something special is happening here. It's wonderful music. — Bob Morris 9

**NO TOURIST ATTRACTION: Mention My Name, In Any Corner of the Universe** (cassette, C-45; 273 Mott St., #4F, NYC, 10012, U.S.A.) Dark cover corresponds to the mood here. Lots of synthesizer work, some unintelligible vocals. Smooth, swaying electronics. — Robin James

**NO TOURIST ATTRACTION: Bombs On Parade** (cassette, C-30; 273 Mott St., #4F, NYC, 10012, U.S.A.) The cover is made from a schematic diagram and looks cool. Contents are modern electronics with sort of angry (not angst riddled, but apparently irritated) male vocals. Almost dance music. Maybe they dance to this stuff in New York City. "Hellow Smiley" is a nice song. — Robin James

**NUGGETS: Volume Two: Punk** (Rhino Records, 1201 Olympic Blvd., Santa Monica, CA 90404, USA) Taking its name from the

now classic NUGGETS double LP of psychedelic music of the sixties Rhino has released a new series of NUGGETS compilation albums (four so far) of US music of the sixties. The other three volumes of this series focus on "Hits" and "Pop." As this album's liner notes by Harold Bronson aptly explain, the "punk" music here was created in the wake of the British invasion by American kids who took their cues from the blues-influenced angst of British bands like the Rolling Stones and the Animals as opposed to the more clean cut, more pop U.K. bands like the Beatles. The 14 tracks included here stand as a sort of sixties garage punk greatest hits package. Included are the more well-known bands -- The Standells, The Seeds, Love, The Chocolate Watchband -- along with bands whose popularity was more regional -- The Music Machine, The Shadows of Knight, The Leaves, The Sonics, The Vagrants, The Del-Vetts, and the Elastik Band. -- David Ciaffardini



**JOHN O'CONNOR: Songs For Our Times** (LP; Flying Fish, 1304 W. Schubert, Chicago, IL, 60614, U.S.A.) Half of O'Connor's songs are tales of people in trouble. The others are progressive political statements. They're all served up in folk-style melodies and arrangements. The songs are not powerful enough to make a great album but I'd get this man to sing at my next anti-war rally. — Billie Aul

**RICHARD O'CONNOR: Temptation** (four-song 12"; Shaolin Records, PO Box 387, Hollywood, CA 90028, U.S.A.) TEMPTATION is a pleasant introduction to a new artist. The title song is especially attention grabbing with a softly quirky style and catchy beat, while another song, "Carol" done live has good depth and feeling for the subject. The remaining two songs hint at what O'Connor is capable of, but don't deliver quite as well. There is the possibility that O'Connor will develop into a distinctive dance-hit writer along the lines of an Al Stewart meets the Thompson Twins—soft, smooth and catchy. — C. Schutzbank

**OKU AB9 AK7: Pressure Drop** (LP; Heartbeat Records, One Camp St., Cambridge, MA 02140, U.S.A.) Having greatly enjoyed Oku Onoura's 12" single of last year ("Wi a Come"/ "Wat a Sitsuashun"), I had high expectations for this dub-poet who is said to have inspired Linton Kwesi Johnson, Mutabaruka, and the late Mikey Smith. Fortunately the album, with few exceptions, is

tremendously strong both lyrically and musically. Onoura's vocal style, no doubt a reflection of his brutal seven year prison stint, burns and cries passionately for the woes of his country, Jamaica. The politically significant and devastatingly emotional "(Hethen) Let Wi Go" features the solemn, heavy bass sound characteristic of the album. However, "Thinkin'" offers a catchy reggae/jazz fusion approach and the less successful, funk-like "Change Yes Change" present some variety. This is an important and highly recommended album. — Rex Doane 9

**HANS OTTE: Das Buch Der Klänge/ The Book of Sounds** (LP; Celestial Harmonies, PO Box 673, Wilton, CT 06897, U.S.A.) On this album, pianist/composer Hans Otte employs a somewhat serialist approach to explore the solo acoustic piano's range as a harmonic instrument. Conceptually, he is reminiscent of Bach in the "Prelude in C" from the Well Tempered Clavier, in that sustained arpeggios are used to give form to minute harmonic changes in the lines. However, stylistically, Otte is more closely aligned with latter day composers like Phillip Glass. The music requires you to listen for changes in harmonic nuance rather than melodic development. Adopting a leisurely cadence, he ties the pieces into seamless lines that, although often beautiful, become somewhat trepidatious due to the unvarying tempo. As this is a two-record set (twelve pieces,) I would have preferred a gift more adventure in that department. This is, nonetheless, a beautiful collection that is equally well-packaged. For piano music collectors, this is a welcome addition. — Mark Dickson

**PAN 2: Pandemonia Ultra** (cassette, C-45; Logarithmic Tapes, 132 Washington St., Apt. 5, Bloomfield, NJ 07003, U.S.A.) Lots of art here. Strange little boxes. Mostly the sounds of Furry Couch and T.U. Logarithm, with acoustic percussionist Marc Morgandale sometimes. Electronics, synthesized percussion, voices, tapes and treatments, with Furry on guitar and T.U. on radio. Concern here is with chaos and unintelligible voices. Electronic surf pounding over rocks in the darkness of a starless night, wave after wave, howling winds, banshee-like UFOs with sophisticated megaphones. "I Hope You Have The Right Room," "Metro Mambo." Eleven mementos of deep space and some madness filler. Some way to spend 45 minutes. — Robin James

**PEDESTAL: Pedestal** (cassette; 11663 Gorham Ave., #12, Los Angeles, CA 90049, U.S.A.) Clavinet, guitars, drums and female vocals are the line-up here, producing a surprisingly good 30 minutes of music. Just two people made most of it. The mood is relaxed and uptempo, with the clavinet sounding a lot like what some people wish they could make their synths sound like. The vocals, while understandable, are mainly comprised of words and sound play, with lots of repetitions and nonsense sounds. The whole effect is that of intelligent, fun, semi-experimental music. — Bob Morris 7

**THE PERSUASIONS: Good News** (LP; Rounder Records, 1 Camp St., Cambridge, MA 02140, U.S.A.) Pick up any Persuasions album you can find. On this treat from Rounder the acapella quartet (second tenor Joe Russell does not appear on this release) serves up relentless versions of ancient ballads like "Cupid" (Sam Cooke) and "All I have To Do Is Dream" (Everly Brothers) and the traditional title track. My favorite cut is the old Shirley and Lee anthem "Let The Good Times Roll." On the second chorus, lead singer Jerry Lawson messes up and you can hear him say "Oh no, let's do it again," but the tune is cookin' so hard they just can't stop it. That moment of imperfection survives. It is



the kind of production decision you've got to love. Except for the schmaltzy and unnecessary "Swanee River Medley," this is a 10.—Clare La Sorda

**THE PHONES: The Phones** (LP; Twintone Records, 445 Oliver Avenue South, Minneapolis, MN 55405, U.S.A.) This is a musically talented band—they have mastered the art of their instruments well and provide technically smooth material with cute funky rolls, polished rhythms and carefully planned pauses and breaks. But on the whole it lacks the ability to reach out, grab the listener by the ears and shake him/her into attention. This is precision technopop—minus the human touch that brings it into a person's grasp.—C. Schutzbank

**THE PIGS: P is for Pig** (six song EP; Hottrax Records, P.O. Box 13584, Atlanta, GA 30324, U.S.A.) The Pigs are an Athens, Georgia band and this album is produced by Aleck Janoulis. Three hundred of these records come with an individually hand-painted album jacket done by a band member (splattered paint and felt-tip marker on this one.) I'm not sure if I'm impressed by the fact that each album is "notarized for collector value," however, the concept takes more of a chance than the music. Sounding like The Knack, The Vapors, The Kings and early Romantics, each song is cleanly and tightly executed, though rather dated in style. The sterling production leads to sweet, pretty and memorable melodies. I thoroughly enjoyed the harmonies on "Love To Me." "In God We Trust" stands as the song with redeeming lyrics, stating "My sister sits around and gets skinny, while the rich get fat." Each song is snappy, poppy and easily danceable (gladly no clap track!) making for good clean light weekend fun. I would like to hear The Pigs take more chances.—Mark G.E. 7

**PMA: PMA** (cassette, C-30; 110 12th Ave., Seattle, WA 98122, U.S.A.) Seven songs, well recorded live with guitars, vocals, drums and bass: "All That Happens," "City of Friends," "The Door," "I Spend Time," "Anne," "Day of Atonement," and "Think of Love." Has a nocturnal, windy feeling with parts sort of early Nico-ish. Interesting mix of instruments good feedback guitar.—Robin James

**THE POP-O-PIES: Joe's Second Record** (LP; Subterranean) This is one of the few good records to be purposely dated in the subject matter of the songs. In this six-song 12" you will hear Joe Calahan's bones to pick with New York City, the state of current corporate pop, the hardcore scene (Like "anti-Reagan and stuff man," being a line in two numbers, working both times,) and his own demi-stardom, born primarily out of his cover version of the Grateful Dead's "Truckin'" He varies styles throughout, flirting with rap, heavy metal, noisy stuff, punk and hardcore (and you will hear the difference.) It may not be essential musically, but as manifestos of current disdain with the under and above ground pop scenes, it does not miss.—Jamie Rake

**JIM POST: The Crooner From Outer Space** (LP; Freckle Records, PO Box 4005, Seattle, WA 98104, U.S.A.) Post has a celestial theme to this album and he shows the good taste to include Eric Idle's song "The Galaxy" which appeared in Monty Python's movie "The Meaning of Life." Imagine John Denver living in the moon's Haemus Mountains instead of the Rockies to get an idea of this record. The vocals and mostly acoustic instrumentation are all very pristine—nothing very gutsy here. Most of the songs are love songs and the Post penned "First Teardrop On the Moon" is the best. No where does it say exactly where "The Crooner From Outer Space" comes from but I'm sure there's a lot of white people there.—Drew Robertson

**THE PRETTY THINGS: Live At Heartbreak Hotel** (LP; Big Beat, 48-50 Steele Road, London NW10, England) While it's unfortunate this isn't a recently discovered "lost" session from the mid-sixties, this new version of one of England's most durable outfits is at least true to their British invasion R&B roots. Original members, guitarist Dick Taylor and vocalist Phil May, are in top form as they roar through old staples of The Pretty Things' career. Although some of these tunes, such as "Midnight To Six Man," "Rosalyne," and

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"Don't Bring Me Down," are around 20 years old, May still belts them out with plenty of emotion. A nice touch to the new Pretty Things is the addition of tenor saxophonist Kevin Flanagan, who helps give new life to these vintage numbers. The mood of this album is so calm and relaxed that it appears that Taylor and May have come to terms with the fact they're now semi-retired musicians who still play for fun in small, London R&B clubs, probably the same thing they were doing two decades ago.—Charles P. Lamey

**PAM PURVIS WITH BOB ACKERMAN: Daydream** (LP, \$8; DAAGNM, 1227 North Clinton, Dallas, TX 75208 or Plug Records, 20 Martha St., Woodcliff Ave., NJ, 07675 U.S.A.) Pam Purvis sings with a wonderfully rich tone. Just the right amount of darkness for this introspective collection of jazz standards and originals. Bob Ackerman heard here on various saxophones and flutes has a very graceful sense of melody. Also on this album are Claude Johnson (piano and arranger,) John Adams (acoustic bass,) and William Richardson (drums.) A very interesting album which showcases the considerable talents of Purvis and Ackerman. Just the right combination of spice, finesse and taste. I really enjoyed this record.—Steve Dillman



**DOUG RANEY QUARTET: Blue and White** (LP; SteepleChase Productions, 3943 W. Lawrence Ave., Chicago, IL 60625, U.S.A.) My collection includes old albums by Sal Salvadore and Mundell Lowe. I bought them new back in the '50s because I liked them. I still do. And I like this album because it is a reproduction of that kind of music from that era. Unfortunately the Doug Raney Quartet (Raney on guitar accompanied by piano, bass and drums) brings nothing new to this well-mined vein. The performances are fine, but certainly no improvement upon the originals. The song selection is absolutely top-notch with tunes by Cole Porter, John Coltrane and Jimmy Heath, among others. It is good to hear people still playing this music but be warned that BLUE AND WHITE is a beautiful example of nostalgia that offers little that is new and in no way surpasses the originals of the genre.—C. Newman

**RANGE AND DOMAIN** (compilation cassette, \$7; ARTlevel Recordings, 205 E. Yates St., Ithaca, NY 14850, U.S.A.) A compilation of recent music from Ithaca, mostly with a sophisticated lab sound, featuring the works of Greg Taylor, Peter Dodge, Ionisation, Jeffrey Eldredge, Eric Feinstein and Gregory Taylor. This stuff is slick,

contemporary and rock-influenced. Some shades of Peter Gabriel, some world folk sounds. Quite a tight deal in a box.—Robin James.

**ALLAN REINKE: Uncle Al's Buckaroo Soundtracks** (cassette, \$3 or trade; 1773 Folsom St., San Francisco, CA 94103 CA, U.S.A.) Treated sounds, human voices and the right amount of brouhaha. Weird.—Robin James

**REPLACEMENTS: Let It Be** (LP; TwinTone, 445 Oliver Ave., So., Minneapolis, MN 55405, U.S.A.) Do you like Top 40 "new wave?" Punk? Instrumental rock? Acoustic. Light metal. Light psych? This release has at least one of each genre. Instead of refining their earlier raucous hardcore, The Replacements have opted to show their versatility. I find the blatant style changes from track to track distracting but that may only be my bias showing through—it hurts to have a decent semi-punker followed by something you'd hear on your local teenybopper station. I give heavy kudos for the excellent closing track, "Answering Machine," a slick attack on the damn things—Jack Jordan

**THE REPLACEMENTS: I Will Dare** (three-song 12") (Twintone, 445 Oliver Ave. So., Minneapolis, MN, 55405, U.S.A.) In the title track they smoothly blend Paul Westerberg's laryngitic vocals and the accompanying rough beat with the tuneful folk/country pop that they could once only parody. It may be the nicest, richest song that The Replacements have ever done. On side two they return to their habitual sloppiness, but as often happens with this band, they manage to get away with it. Hearing "20th Century Boy" done as sparse, loose heavy metal is awfully interesting even though this song would sound better with more polished production of Siouxsie or T-Rex. As for the cover of Hank Williams' "Hey, Good Lookin'," it's a screwy macho party track that grows and grows on your funnybone. This is not the most musically consistent band around, but they can be a lot of fun.—Richard Singer

**THE RESIDENTS: Whatever Happened to Vileness Fats?** (LP; Ralph Records, 109 Minna, #391, San Francisco, CA 94105 U.S.A.) This is the soundtrack to the 30-minute video salvaged from the 14 hours of video taped in trying to bring The Residents' dark, surrealistic fairy tale "Vileness Fats" to life. The music (mostly instrumental) is understandably very soundtracky, with all the classic Residents' touches and a few more: eerie middle-eastern sound tendrils, horror movie cliches, a dash of Nino Rota on barbituates, scary Max Fliescher cartoons, chirpy carnival funhouse voices, etc....This is a swell record.—Geo Parsons.

This is beautiful and hilarious music. Influences abound. One section begins slowly with a percussive hiss like something from Tibetan Ritual music.—Tony Pizzini

**FENTON ROBINSON: Nightflight** (LP; Alligator Records, Box 60234, Chicago, IL 60660, U.S.A.) Part B.B. King, part Muddy Waters (and others of the R&B-rooted Chicago Chess/Checker style), Fenton Robinson is good. Not great, but good. More often than not, both his vocal style and guitar playing seem derived from B.B. King on this album. Major gripes include unneeded horns that get in Robinson's way and a backing band that isn't up to his level. High points include Robinson's mellow vocals and some great harmonica by Junior Wells. An ok album.—C. Newman

**HANS-JOACHIM ROEDELIUS: Geschenk des Augenblicks** (Gift of the Moment) (LP; Editions EG, dis. by Jem Records Inc., South Plainfield, NJ 07080) I suppose I should have had this record reviewed by someone more familiar with serious contemporary music -- someone who could tell me why this record sounds so familiar in a déjà vu kind of way -- but I just couldn't bear to part with this vinyl treasure. Roedelius is a composer/multi-instrumentalist; the same fellow, I believe, who a few years ago worked with Brian Eno on the album ENO,



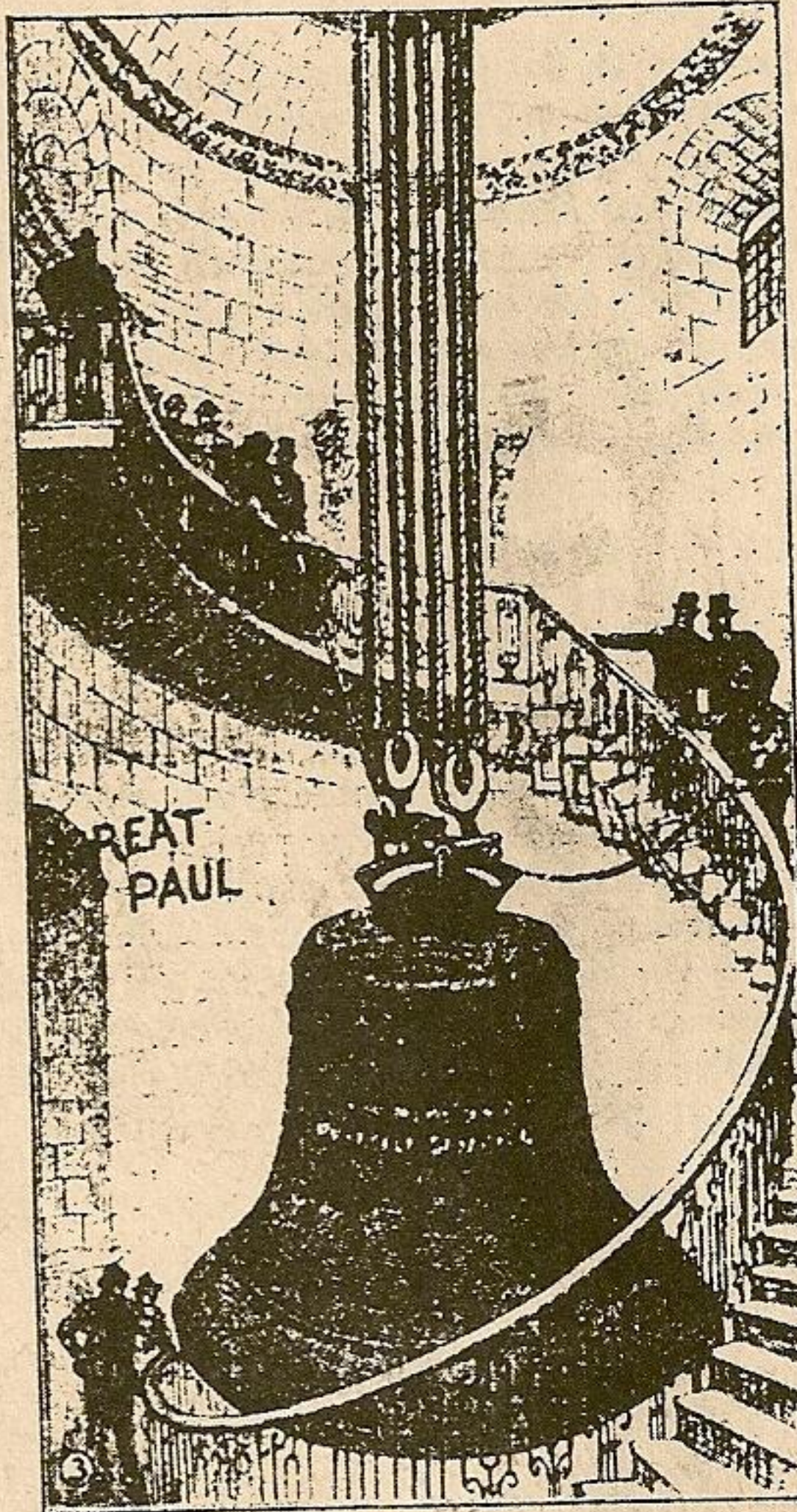
# Reviews

**MOEBIUS, and ROEDELIUS. GIFT OF THE MOMENT** however, is more straightforward, lyrical and traditional and -- here is the biggest difference -- more romantic than anything I've heard by Eno. The 11 tracks on this LP, ranging from two to six and a half minutes each, center around the grand piano played by Roedelius. To this base he adds other instruments, most notably cello, played by Argen Uittenbogaard and violin played by Tjitse Letterie, their contributions creating flights of controlled passion weaving their way through the compositions like perfume in the night air. This is beautiful, dreamy music that glides and soars and never deteriorates to flippancy or mindlessness, delicately anchored to the here and now seriousness of the grand piano. A few weeks ago when the weather was warmer and windows were open around my neighborhood, I had this record playing not very loudly on the turntable when my neighbor, attracted by the sounds, appeared at my screen door. "What is that beautiful music you're playing?" she asked. And of course I told her as I have since told several others with similar inquiry. This is warm, rich, dramatic music with which Roedelius complements his minimalist influences with a disdain for bombast and pedantry, yet transcends the often machine-like coldness of minimalism by harking back to European romanticism and the passions of the human spirit. This is a timeless record that can work as rich velvet-like background music and yet will remain fascinating and uplifting for the most attentive listener after repeated listenings.

--David Ciaffardini

**THE NEIL RUSH BAND: See You Soon** (six-song 12"; Etiquette Records, 2442 NW Market St., Suite 273, Seattle, WA 98107, U.S.A.) Bland, faceless MOR rock with insipid lyrics with bad rhymes like "Do you treat us all the same/ Why don't you tell me babe..." In fact, most of the lyrics have the words "babe" or "baby" somewhere. Perfect FM fodder for mindless, insecure young males. — Tom Furgas 1

**ARTHUR RUSSELL: Tower of Meaning** (LP; Chatham Square, dist. by NMDS, 500 Broadway, NYC, 10012, U.S.A.) Enchanting and desolate music that seems to stand a bit outside the supposed continuum of Western music and yet, at the same time, be informed by a blur of many past and present practices. A gaunt procession of pan-modal sonorities whose occasional parallelism hints at medieval music ambling along in marvelously faltering rhythms. The work is idiosyncratically propelled—it doesn't drive to any fixed points, but rather seems to exist in a plastic sense. A very tangible quality prevails. Any overall shape is shrouded. The recording presents a succession of fragments of varying lengths from what is assumed to be a work of some magnitude. The integrity of this music, shines through an unfortunately rough performance, at times sounding like a reading by an uncredited chamber ensemble under the direction of composer/performer Julius Eastman —J. Stacey Bishop



**SAINT VITUS: Saint Vitus** (SST, PO Box 1, Lawndale, CA 90260, U.S.A.) If anyone reading this feels the last great heavy metal album was the debut by Blue Cheer then buy this mini-album. Fuzz drenched guitar over a sluggish rhythm section serves as the foundation for Scott Reagers' rough vocals. There's no beauty to this music, but crank up the volume and it all begins to make sense. —Charles P. Lamey

**JOE SATRIANI: Joe Satriani** (LP; Rubina Records, 2212B Ward, Berkeley, CA 94705, U.S.A.) Satriani plays all guitars on this multi-tracked guitar-only 12" 45. All five cuts are worthwhile and different. He rocks-out nicely, plays some funk, and paints some musical pictures. Many effects, good guitar sound. No drums. Satriani's publishing company is named Strange Beautiful Music and that's what this is. —Drew Robertson

**SCHLAFENGARTEN: Pre-Tension; Same Chair, New House; and Memorandum** (cassettes, \$4 each; Box 3347, Eureka, CA 95502, U.S.A.) Schlafengarten began releasing his tapes in early '84. For the most part they are instrumentals of an experimental and electronic nature. Lots of synthesizers, drums, guitars, overdubs and tape effects along with a creative and varied choice of styles. The first two tapes suffer a bit from too long and overly repetitious songs. However, the third tape remedies this by having 26 cuts on a C-60. Overall, these tapes represent what the indie cassette scene is all about—creative experimentation with a strong feeling that the whole thing was fun to do. —Bob Morris 7

**EBERHARD SCHOENER: Sky Music** (LP; Kuckuck; dist. by Celestial Harmonies, Box 673, Wilton, CT 06897, U.S.A.) Side one consists of synthesizer accompanying the recorded sounds made by tuned bells and whistles attached to pigeons flying in a German auto manufacturer's wind tunnel. The results are peaceful and beautiful. Side two

explores variation and modulation of various natural bird sounds along with electronic instruments. —Bob Morris 7

**SENSATIONNEL #2** (compilation cassette, C-60; Illusion Production, 15 Rue Pierre Curie, 14120 Mondeville, France) Containing cuts by 25 artists from several countries, this sampler tape shows the quieter side of experimental electronic music. Not to say this is quiet or ambient music, just that it's quieter than say, Ramleh or SPK. There's nothing startlingly new or original here but most of the pieces bear repeated listening and are pleasant, inventive and a bit on the quirky side. Some of the better known artists include Pacific 231, Etrant Donnes, Vox Populi and Attrition. Comes with a large booklet. The whole thing has obviously been done with care and thought. —Bob Morris 6

**SEX EXECS: Sex Train b/w Strange Things** (vinyl 12" single; The Sex Execs, Box 8394 JFK Station, Boston, MA 02114, U.S.A.) A follow-up to their unjustly ignored EP last year, these two tunes took some getting used to. I suspect that the theory at work here is that a strong dance beat will appeal to a wider audience no matter how weird the harmonic material is. With eight listed band members plus four helpers, these tunes are heavily orchestrated. Side A as machine-gun disco drums and a slightly incongruous heavy guitar (playing one chord) while the other instruments sound sprung from the forehead of Frank Zappa or Carla Bley. Side B is a little more relaxed, a witty drug song that reminds me of Kid Creole and the Coconuts. —Bob Bannister

**MARK SHAFFER BAND: American Boy** (LP; Etiquette Records, 2442 N.W. Market St., Suite 273, Seattle, WA 98107) If the U.S. ever had (or could have) the cultural equivalent of the U.K.'s pub rock (exemplified by musicians like Graham Parker, Brinsley Schwartz) then this is it. Shaffer's band churns out music born to be played in a bar on a Saturday night. Rough-sounding guitar, hi-hat heavy drums, wailing sax and all. —Steve Jones 7

**ELLIOT SHARP: Carbon** (LP; Zoar Records, 29 Park Row, NYC 10038, U.S.A.) This record has influences from Tibet, Mongolia, Africa, and the Americas. Quite an unusual sound. Primitive tribal rhythms, unusual counter-points, and a special tuning: The Fibonacci Series (I'm hopping all around my apartment) which is based on ratios of the Golden Section found in nature in the shapes of galaxies, centers of sunflowers, chambered nautilus shells, etc. Architects have used this system based on harmonics and basic unities since before Stonehenge and the Great Pyramids. This is earth-based and earth affecting life music which contains information in a number of levels simultaneously: physical, emotional, intellectual, and spiritual. This is music which produces acoustic psychochemical changes (I know what I like and I'm hopping around and around.) The personnel are Sharp on guitars, bass, saxophones, clarinets, voice, and trombone; Leslie Dalaba, trumpet; David Linton, talking drum and metal percussion; M.E. Miller, tom toms, snares, conga; and C. K. Noyes, bass drums and bowed cymbal. —Robin James

**SHORT TERM MEMORY: Effect of Excess** (LP; Silly Poodle, dist. by Fresh Sounds, Box 36, Lawrence, KS 66044, U.S.A.) Low-key combination of horns, synths, guitars and drums which produce a relaxed, somewhat spacey, blues feel with '80s electronic overtones. —Bob Morris 7

**THE SKATALITES: Scattered Lights** (LP; Alligator Records) The Skatalites were one of the foremost Ska groups of the '60s, Ska being instrumental, horn-oriented,



danceable music that was popular in Jamaica in the '60s. Many of these tracks here are rare or previously unreleased from the early era of the Skatalites. They have a laid-back blues/jazz/big band feel. I'd like to really like this record but find nothing particularly startling here. An historical document.—Bob Morris

**KENDRA SMITH, DAVID ROBACK, KEITH MITCHELL: Fell From The Sun** (four-song 12"; Serpent Records, marketed by Enigma Records, P.O. Box 2896, Torrance, CA 90509, U.S.A.) This is fairly similar to its predecessor of sorts, RAINY DAY. Winter music. There is an otherworldly quality to this. It is enchanting and ethereal. In a way, this is perhaps the kind of music Brian Jones had in mind when The Stones recorded their SATANIC MAJESTIES REQUEST. "Grains of Sand" has a soft, lilting quality to the keyboards and percussion reminiscent of The Doors' "Indian Summer," as well as a touch of Terry Riley. "Fell From The Sun" is a wonderful bit of Neil Young. Smith's voice is especially clear and crisp on this song and Roback's recollection of Young's ZUMA is full of crunching guitar, twisting and looping onwards. "All Souls" is perhaps the strongest track. With just acoustic guitar and Smith's vocals, it evokes a vision of escape. On the Pink Floydish "Lullabye," Roback sings and delivers a sharp guitar progression recalling Tom Verlaine. The effect of listening to the whole record is somehow comforting. A refuge of sorts.—Scott Jackson

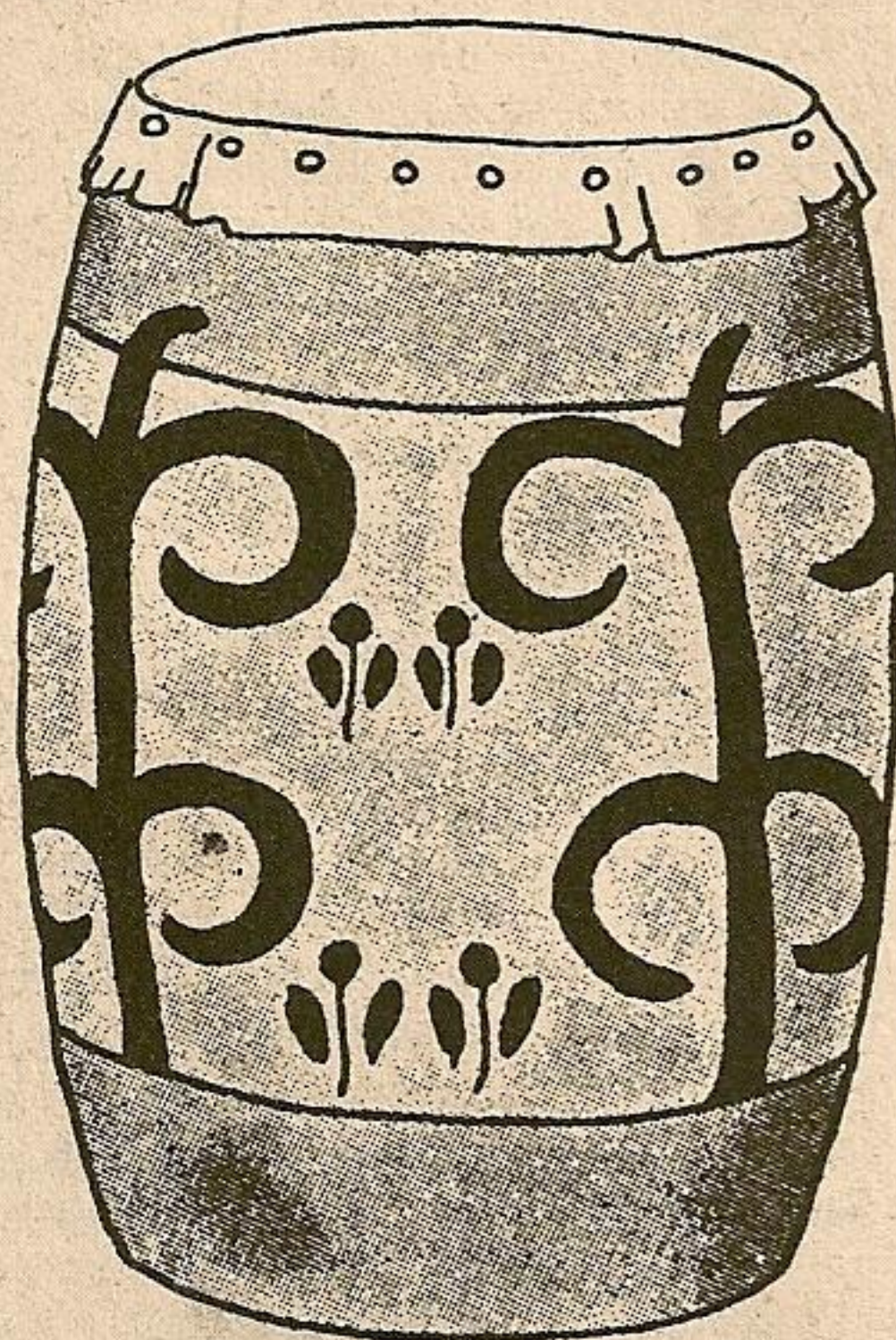
**SMITH SISTERS: Bluebird** (LP; Flying Fish, 1304 W. Schubert, Chicago, IL 60614, U.S.A.) Megan and Debi Smith sing folk and country songs backed by Merle Watson and Mark O'Connor. Debi's lyrics are mostly about love gained and lost. One arrangement is an interesting instrumental for dulcimer and bodhran. This album is pleasant but has nothing new to offer.—Billie Aul

**THE SNEAKS: Success...The Hard Way** (six-song 12", Upbeat Music, PO Box 3348, Arcadia, CA 91006, U.S.A.) I'm often a softie for light pop rock on independent labels simply because, let's face it, the indie market is a bit cluttered with art school dropouts and attitude mongers. That having been said, I'm still not soft enough to rave about this record. Lead vocalist Brett Perkins has the annoying, strangely anachronistic habit of sounding like early Bowie, accent and all. Most of the power-pop tunes are low in catches and punch, and the attempts at synthetic new wave ("Modern Love") and blue-eyed soul ("Down 'N Out") are particularly lifeless. The best thing about this record is Rob Schilling's light metal guitar solos, which, though nothing new, are pleasant. The catchiest song, "Billboard Girl," reminds me a lot of The Pretenders.—Richard Singer 3

**SON OF A THOUSAND FATHERS: Son of a Thousand Fathers** (cassette, C-20; Herbco Records, Box 936, P.O. Station M, Calgary, Alberta T2P 2K4, Canada) Big rock guitar, bass, drums, vocals. Song titles "Tennis with the Devil," "Fag Boy," "I'm Lost," and "Minimum Tillage." The result of 1,000 jam sessions, still enjoys spontaneity. Loud.—Robin James

**SOUL ASYLUM: Say What You Will** (LP; Twintone, 445 Oliver Ave., South Minneapolis, MN 55405, U.S.A.) Loud, hard, fast, melodic post-punk with occasional rockabilly and Springsteen overtones are what Soul Asylum, formerly Loud, Fast Rules, deliver on this LP. The vocals are strong and powerful and for the most part the lyrics are understandable. The rhythm section keeps everything pumping along well and at times the whole thing explodes into one of those walls of sound that so many of us know and love. This album is energetic, fun and well produced. I'll bet these guys are great live at about midnight at a rowdy punk club.—Bob Morris 7 1/2

**SOUND THEATER: [cassette series]** (335 S. Woodmont, Cincinnati, OH 45213, U.S.A.) The musicians on these tapes cover a lot of territory, all in a very relaxed fashion. A WATCH IN THE SEA is a tuneful voyage into the uncertain stomping ground of "subliminal trance" music.



*Nail-Keg Drum*

Hyper-serious introductory narrative opens the recording which is performed on severely altered electronic keyboards and hot-wired modifiers. It is nouveau-Baroque-popstyling. MIND OVER MATTER is devoted to the idea of spontaneous audible improvisations by humans and computers. The selections include seven pieces ranging from rough to refined, tonal to atonal. SUITE FOR RADIO AND TURNTABLE is the result of a sonic experiment in which a stereo FM receiver, radio broadcasts, turntable and recordings are brought together as sources for musical composition. These devices have been modified, which is described in the liner notes. SOUND THEATER I AND II are collections of unreleased and previously released material from this recording entity, including songs from VINEGAR VS CATS, A WATCH IN THE SEA, and a 30 minute tragic modern opera "The Third Dream." NATURAL SCIENCES has numerous experiments in performance/recording environments including deep northern pine forest campfire setting with two musicians playing all sorts of acoustic and electronic instruments and devices. Each of these cassettes are \$5 each with the exception of SUITE FOR RADIO AND TURNTABLE which is \$3.50.—Robin James

**THE SPENCER DAVIS GROUP: Best of the Spencer Davis Group** (LP; Rhino Records, 1201 Olympic Blvd., Santa Monica, CA 90404, U.S.A.) The Spencer Davis Group was one of the most potent bands to emerge from the mid-sixties British invasion. Thanks to gifted, teenage vocalist/multi-instrumentalist Stevie Winwood, The Spencer Davis Group made some exciting records. Plop the needle down on "Georgia On My Mind," "I'm A Man," and their biggest Stateside hit "Gimme Some Lovin'" and see why Winwood was often favorably compared to Ray Charles. There are some who say Winwood's vocals after departing The Spencer Davis Group lacked the intensity he had in his youth. That might be a bit distorted, as his solo work and days spent with Traffic have produced some mighty fine records. Let's just say BEST OF THE SPENCER DAVIS GROUP proves Winwood doesn't have skeletons in his closet, only jewels.—Charles P. Lamey

**MICHAEL SPIRO: Fixed In A Photograph, Lost In A Song...** (LP; Midas Productions, 2765 Euclid Hts., Blvd. #4, Cleveland Hts., OH 44106 U.S.A.) Side one: soft rock with light jazz accents added in spots (the right spots.) Although his style is very much his own, you could call him the male Phoebe Snow. It's mostly acoustic instruments, but there is electricity here and there. Nice, simple production; great in-tune vocals and very well written music and lyrics. Side Two: recorded live in concert. Michael on acoustic guitar and vocals. On one hand he sounds like a typical folk singer. He does funny songs like "The Folkie," a spoof on "The Boxer" by Paul Simon; and serious tunes like the melodic "Don't Wanna Hold You Down." On the other hand he doesn't sound like a typical folk singer because he's not cliché.—J. Peri 9

**JIM STALEY WITH JOHN ZORN: OTB** (LP; New Music Distribution Service, 500 Broadway, NYC, 10012, U.S.A.) In attempting to create a personal, interactive dialogue between the possible sounds from trombone (Staley) and various reeds (Zorn), these two performers have created a dialogue that is lost on me. The intimacy is too elite. The stylistic approach Zorn is known for (humor and abrupt segues) are evident here but the language is too idiosyncratic for a non-afficionado. Definitely on the cutting edge and definitely for the already converted.—Mark Dickson

**VIVIAN STANSHALL: SirHenry at Ndidi's Kraal** (LP; Demon Records Ltd., Western House, Harlequin Ave., Great West Road, Brentford, Middlesex, TW8 9EW, U.K.) Vivian Stanshal was looney-in-residence with the Bonzo Dog Doo Dah Band in the late '60s. Delightfully "dada," they proved a bit too daft for the world-at-large and eventually split to go separate ways. The legacy though, survived. Stanshal always seemed to personify the extremity of the Bonzo lunacy. Now he's again available on Demon's new spoken word series. I'll warn you, Stanshal can be something of an acquired taste. Sir Henry, as personified here by Stanshal, is a thoroughly "proper" British aristocrat, that, through unabashed pontification, exposes his narrow views on a wide range of subjects. Remember early Archie Bunker? Stanshal takes patience. He's not Monty Python. He's Viv Stanshal and the patient listener will be rewarded.—Mark Dickson

**STRETCH MARKS: What D'Ya See** (LP, \$6; Better Youth Organization, Box 67A64, Los Angeles, CA 90067, U.S.A.) Loud, noisy, raunchy thrash done by a Canadian group with enthusiasm and power. Lyrics deal with the usual hardcore topics: sex, drugs, politics and professional wrestling.—Bob Morris 7

**SURFACE TENSION** (compilation cassette; Art Test, Box 95916, Seattle WA 98145-2916, U.S.A.) Death in the West, The Strain, Big Word Kings and Schrodingers Band contribute two cuts each to this compilation. The first two bands contribute hard-edged rock studio cuts, while the last two bands were recorded live and are more in the experimental/noise/punk vein. Schrodingers Band takes that old warhorse, "Louie, Louie," and converts it into a SPK-like noise band blast.—Bob Morris 6

**PETE SUTHERLAND: Poor Man's Dream** (LP; Flying Fish, 1304 W. Schubert, Chicago, IL, 60614, U.S.A.) Records of traditional music often leave me cold because they get so muddled by nostalgia and "authenticity" that the music is forgotten. But Pete Sutherland's newest collection of traditional mountain tunes (and a few originals) is pure music. Sutherland plays fiddle, banjo, guitar, piano and bass; and he's joined by some excellent musicians like Bob Carlin and Grey Larson. This is traditional music at its

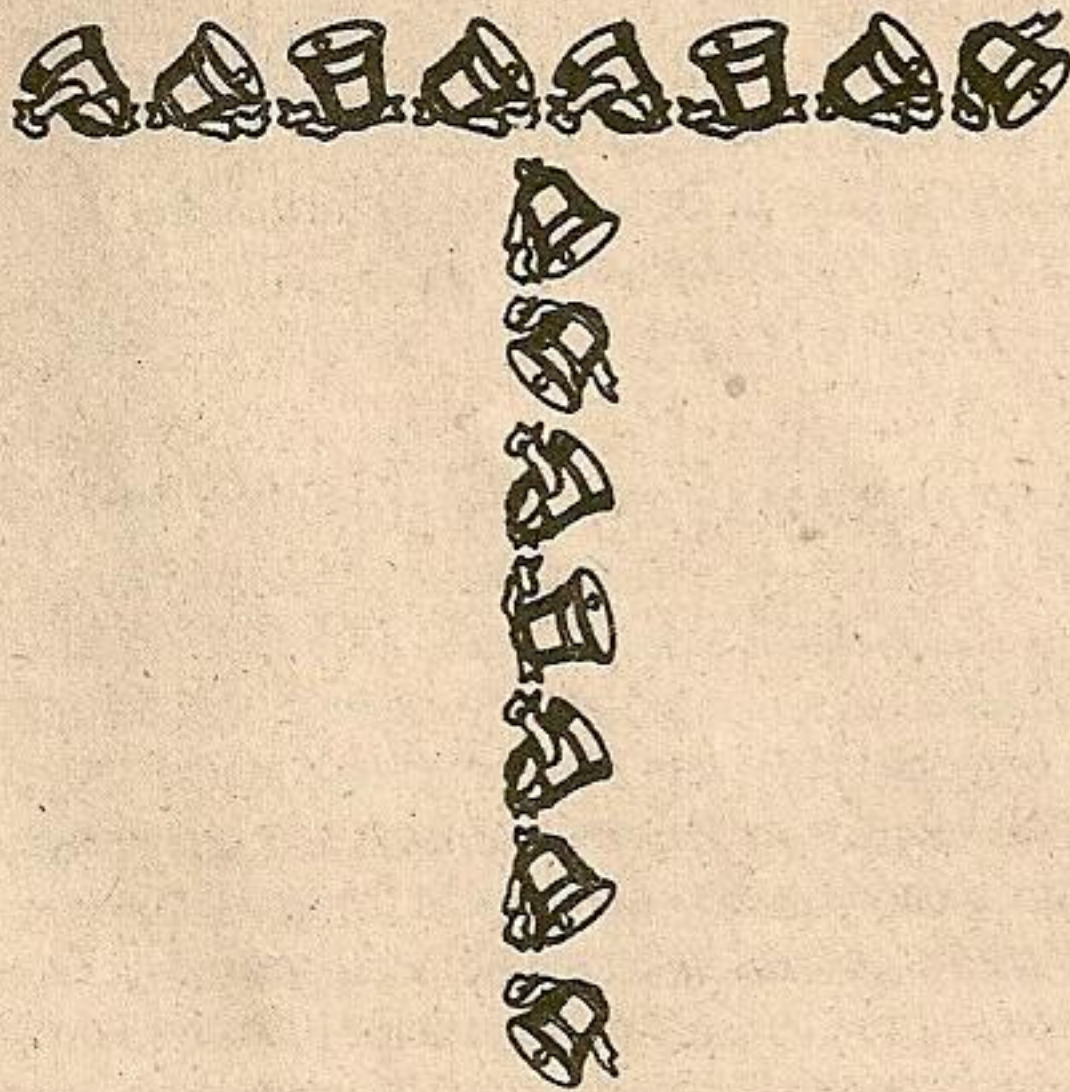


# Reviews

best—simple, elegant and beautiful. Don't pass this by. Notes and lyrics are included.—John Baxter

**SUZY SAXON AND THE ANGLOS: Guilt By Association** (LP; Brat Records, PO Box 157, Richmond, VA 23201, U.S.A.) Smooth generic pop reminiscent of mellow mid-70s FM bands. Suzy Peeples fronts an otherwise faceless male group of two singing guitarists, a bassist and a drummer. No surprises here, just straightforward songs with clean arrangements.—Zinx

The first time I played this I thought it was throw-away new wave pop. Then I found myself playing it again and again. New wave pop, yes. Throw-away, no. Bright and upbeat, in a simple rock and roll framework and full of hooks.—Bob Morris 8



**JAMAALADEEN TACUMA: Renaissance Man** (LP; Gramavision Records, 260 W. Broadway, N.Y.C. 10013, U.S.A.) This second album by bassist/composer Tacuma is a showcase for his considerable talent and versatility. While lacking the unity of his spectacular debut album "SHOW STOPPER," "RENAISSANCE MAN" nevertheless documents a progression and broadening of Tacuma's work. Playing in the tradition of major influence Ornette Coleman, Tacuma infuses free jazz concepts with a funky rhythmic energy. Tacuma's bass work has a personality all its own, always commanding, fast yet fluid, with a clean, clear, tone.—Julia Kilgore

**DICK TARRIER: Songs For Older Kids** (LP; Wheatland Music Coop, PO Box 22, Remus, MI 49430 U.S.A.) The acoustic instrumentation is well and sprightly played. Most children would like this record unless they're already into heavy metal. I (Drew R.) am not the child I once was so I gave the side to a nine-year-old neighbor (Cleo B.) to review. She writes this song by song run-down: "Sing a Little Song," I like the tempo. The words are great, the way they go together. "Unicorn Song" The way Dick explains the way the unicorn vanished from the earth is great. "Papa and the Billy Goat" The way Dick says 1,2,3,4, and the fast stuff is really great. "Oh Susanna" I like when Dick did harmonica in the beginning. It was fantastic. "The Alligator" It is great that is all I can say and funny too. "Foolish Questions" I think it is hularyis. "Peter Pan Song" It reminds me of Peter Pan, The Movie. "John Henry" is such a funny song. I think that this record will amuse people 2-85 years old. At least it amused me alot.—Cleo Bishop with Drew Robertson

**GREGORY TAYLOR: The Logic Of Possible Worlds** (cassette, \$6; ARTlevel Recordings, 205 E. Yates St., Ithaca NY, 14850) World music-influenced, especially Javanese. Includes "Falcon, Eyes, And Walking Men," "An Inclined Lake in the Air," "The Perfect Village," "A Short History of Malice." Electronic superstuff. If you like Eno/Hassel possible worlds.—Robin James.

**BOB TEAGUE: Take It Easy On Me b/w Keep On Keepin' On** (vinyl single; We're Country, Bx 518, Selma, CA 93662, U.S.A.) My favorite ditty here is the uplifting, super-danceable song "Keep On Keepin' On." Replete with rocking honky-tonk guitars and fast, swinging fiddles, it's got a classic electric country sound that a relatively new fan of the genre like myself will take many years to get tired of—assuming I ever do. And strangely enough, a few of the notes sung sound like they were lifted from the age-old Johnny Cash downer, "Give My Love To Rose." Actually, Teague's vision of life is not much less bleak than Cash's but Teague encouragingly advises us to just "do the best you can and keep on keepin' on." Oh yeah, the A side: a pleasant slow dance number with vocals groveling from a fragile heart.—Richard Singer 8

**TELLUS 4** (cassette, C-90, one year, six issue subscription \$35; 143 Ludlow St., Suite 14, NYC 10002) One of the most outstanding audio cassette magazines from NYC. Features the works of contemporary sound artists and new music composers. This particular issue has fewer artists on it than the others before it, allowing more time per piece. Julius Eastman begins the cassette with a long sparse four hands piano composition; David Weinstien has a piece using prepared electric piano in just intonation, Michale Byron has another four hands piano, a slow progression of chord clusters and lots of sustain pedal. On side two Paul Dresher presents voices and serialized electronic instrumentals, Carol Parkinson presents an excerpt from a solo piano composition titled "Pitman, the Landlord," Ellen Fullman has a musical instrument constructed from 50 foot wires that sound bowed, and a plywood resonator box. John Morton caps off the whole thing with another four-hands piano composition. TELLUS is an excellent cassette magazine of contemporary audio art and is well worth investigating.—Robin James

**RICHARD TEITELBAUM: Blends and the Digital Piano** (LP; New Music Distribution Service, 500 Broadway, NYC 10012, U.S.A.) Composer/pianist Teitelbaum is an accomplished exponent of electronic and experimental music. As early as 1970 he has worked in an on-going series of works that explore cultural interactions with musicians from such diverse nationalities as Japan, Korea, Java, India, Ghana and the Middle East. Their collective interest was in collective improvisation. In **BLENDS** he continues that direction by juxtaposing shakuhachi flute (played by his former mentor Katsuya Yokoyama) with synthesizers. Utilizing a just-tuned Micromoog, non-Western harmonic combinations are explored. In later portions, the synthesizer work creates a dense aural curtain to contrast the shakuhachi. **DIGITAL PIANO MUSIC** is an interface of acoustic pianos and digital electronics. Following in the steps of Nancarrow (whom he credits with inspiring this piece,) Teitelbaum digitally processes the piano performances to allow "self-confrontation" and "self examination" and ends up with massive textures that come close to sounding like motion sickness. Cutting edge stuff and suggested for the harmonic-at-heart.—Mark Dickson

**A THINKING PLAGUE: A Thinking Plague** (LP; Endemic Music Co-op, 17 s. Grant, Denver, CO 80209) High, clear, sometimes haunting and eerie, female vocals. Eccentric keyboards and guitars. Unusual lyrics ("How to Clean Squid".) A spacy art noise folkie atmosphere. Has echoes of everything from Pearls Before Swine to Half Japanese. A Thinking Plague is on to something, although I'm not sure what that something is. Good, fun, somewhat off-the-wall experimental music.—Bob Morris 7

**DAVE TILTON: Witness/ JASON PERI: Thought Shadows** (cassettes; New Hat, Box 291-087, Hollywood, CA 90029, U.S.A.) Both of these artists come from the Sensitive and Tasteful School of singer-songwriters. Tilton shows Eagles influences, while Peri is of the James Taylor mold. Music of this genre makes me feel like I'm drowning in marshmallow fluff, so it's hard for me to be objective. I'll say however, that these guys are good at what they do.—Bob Morris

**THE TROGGS: Best of the Troggs** (Rhino Records, 1201 Olympic Blvd., Santa Monica, CA 90404, U.S.A.) If you can locate the must-own, two-record Troggs' anthology on Sire then skip this. But as that collection is scarce, this will do nicely. The Troggs, who are still together, have made a career out of raw, primal, basic rock and roll. There are no frills or clever production tricks to be found. The Troggs just bash out numbers such as "I Can Only Give You Everything," "With A Girl Like Yu," "I Can't Control Myself," and, of course, "Wild Thing." They sound more like cavemen with electric guitars than musicians. Although part of the sixties British Invasion, The Troggs are more in common with that era's American garage punks. While those who feel music must be complex to be good would disagree, the music here is priceless. Long live The Troggs.—Charles P. Lamey

**THE TRYPPES: The Explorers Hold** (four-song EP; Coyote Records, PO Box 112, Uptown Hoboken, NJ 07030, U.S.A.) Founding members of The Feelies, Glenn Mercer and Bill Million along with five other men and women are now the Tryppes. The Tryppes are as subtle, primally rhythmic and minimalist as the Feelies were, but now there is Fripp-like guitar, lovely Roche-sisterish female vocals and a sense of cool assurance (as opposed to the Feelies adolescent angst. This is real psychedelic music; folky, tribal and uplifting; music for those special mornings when it feels like the whole world is waking up with you. Hopefully next time there will be a full LP of stuff this good.—Geo Parsons

**TWILIGHT 22: Twilight 22** (LP, Vanguard, 71 W. 23rd St., NYC 10010, U.S.A.) This New York funk band first made its name with their stark, middle eastern sound on the club hit "Electric Kingdom," followed by the all-too-similar "Siberian Nights." Both, although echoing the electro-dance rhythm of Soulsonic's "Planet Rock," have enough zest and hooks to survive on their own. On the LP, unfortunately, both suffer from a shortened mix. The rest of the record is a pretty clean production of urban funk, jazz and R&B. Arranged by the group's creative force, Gordon Bahary (who's worked with Herbie Hancock and Stevie Wonder,) the record slides from style to style without much transitional backwash. Nods of influence given to Al Jarreau, Melle Mel, Soulsonic Force, and Stevie Wonder. A solid, consistent record, but for my money, invest in the 12" single.—Tracy Steven Peal





# Reviews

**UNDERGROUND ARROWS: "Generational Disease" b/w "Summer Dream** (vinyl single; Stand-On!, Via monte ££Cervialto, 146, 00139 Rome, Italy) A mod band that hails from Italy. This young four-piece band has absorbed the influences of The Creation, Smoke, Eyes, and, of course, The Jam and The Who, and have come up with a sound that's full of energy and lots of fun. Sure, The Underground Arrows are derivative, but there's a spirit to this single that can't be denied, or, for that matter, ignored. Here's hoping an album will be forthcoming.—Charles P. Lamey

**THE UNIVERSAL MASS CHOIR: Testimony** (LP; Apostle Records, PO Box 1862, Hollywood, CA 90082, U.S.A.) This is a fair compilation featuring the St. Brigid Teen Ministry Choir, the Guardian Angel Choir, the Fussey Sisters, JoAnne Marie DeCound with HIS, and Ron Smith and Manna. Unfortunately, the vocals are so poorly mixed they are occasionally inaudible over the booming bass and drums. Another disappointing factor deals with the musical arrangements themselves. The bulk of the selections border on a sultry easy rock/soul sound that is characteristic of a poor night club act. I am over-joyed to see the release of two excellent gospel oriented films recently ("Gospel" and "the Gospel at Colonus") along with the revived interest in the music, however this is one gospel album to avoid.—Rex Doane 4

**UNWANTED: Shattered Silence** (LP; Headbutt c/o Better Youth Organization, Box 67A64, Los Angeles, CA 90067, U.S.A.) Average hardcore from Canada, competently enough done, but nothing to get excited about.—Bob Morris 5 1/2

**URSA MINOR: Little Michele b/w Surfin' In Aldebaran** (vinyl single, Airborne Management, PO Box 983, Pleasanton, CA 94566, U.S.A.) Alderbaran is some place out in space and Ursa Minor sings about surfing up there, their groovy rocketship and some of the girls up there. Ursa Minor sound like Jan and Dean backed with distorted guitars. The singer says that the guys "hate to kiss the Venusian girls because their mouths all smell like stale propane." And apparently not only when they first wake up. "Little Michelle" sounds like the B side of a Jan and Dean record. It has a fun instrumental break. Little Michelle is a popular '80s girl praised in a Southern California 1964 rock format.—Drew Robertson

**U.T.F.O.: Beats and Rhymes b/w Same** (One of the most electronic funk records I've heard in awhile. Very danceable and chock full of "beats and rhymes." At times it sounds like a whole orchestra playing and then works down to a single rhythm box. The rap could be a little fresher but I think this record works. U.T.F.O. is: The Kangol Kid, Dr. Ice, and the Educated Rapper. Twilight 22 fans should check this record out.—Vikki Barreca

**VISCERA: A Whole Universe of Horror Movies** (cassette; Cause and Effect 5015 1/2 Winthrop, Indianapolis, IN 46205, U.S.A.) This is highly inventive if very disturbing collection of songs with sparse electronic instrumentation and a voice straight out of the creepiest horror films, processed with echo, flanger and so on. I never heard anything quite like it, as the unsettling atmosphere is not overblown and never turns into a parody of itself. The "horror movies" in mind here are definitely not of the grade "B" variety. There's one song here with a synth glissando that stood my hair on end. Not for the faint of heart. "Failing" is one of the best songs, with a demonic laugh in

the vocal that turned my blood into ice water.—Tom Furgas 8 1/2

**THOMAS WACKER: Mir Geht's Gut II** (cassette, 18 Deutsche Marks; Try Hard Productions, Am Lohtor 10, 435 Recklinghausen, West Germany) About 18 minutes of rap/rock music from Germany. Lots of great studio sound, equipment, and talent. Wacker is a busy guy—he can also be heard on the "The Psychodelic Slots" and "The Krauts." The cassette has an orange cover with a clenched fist of a young man about to hang himself somewhere in the bleak German countryside. The cassette title translated means "I Feel Fine." Get down.—Robin James

**WARLORD: and the Cannons of Destruction have begun** (LP; Metal Blade c/o Enigma, PO Box 2896, Torrance, CA 90509, U.S.A.) This Los Angeles band is proof a heavy metal band can have strong, clear melodies without forsaking power and aggression. These boys aren't AOR wimps. Their tunes might be commercial, but they rock hard, with lead guitarist Destroyer waiting to be taken into the Eddie Van Halen/Randy Rhoads school of respectability. This record could win over people who say they hate heavy metal.—Charles P. Lamey

**WE CAME FROM ORGONE** (cassette; Oh My God (!), 5 Deforest Lane, LaGrangeville, NY 12540, U.S.A.) Billy Club Puppet, Sharon Gannon, Wade Tucker. A collaborative venture done using the mail and Fostex X-15 recorders. Odd timings (slow or asymmetrical) acting with the different vocal styles and instrumentation. Music for nightmares. Violin, saxes, bass, guitar. "In The Green Night" is a great song about angels flying over the city as we sleep. Situationist audio. BCP, who seems to have a harsh voice because of his mic, plays horns. Sharon has a very powerful voice, reeling through the flames. Wade has a contrasting voice to the angry others and paints great words.—Robin James

**WHITEHOUSE: Great White Death** (LP; Come Organization, 9-11 Kensington High St., London, W8 5NP, U.K.) This LP, Whitehouse's latest communique from the sexual no-man's land, is a continuation of their previous explorations into sexual violence. Musically it is a combination of rumbly background white-noise, high-pitched synth shrieks and equally rumbly and shrieked vocals. Lyrically, it's about rape and death. The effect is powerful. I've seen them live performing some of the songs here and the effect is even stronger. However, at some point one does have to ask why do they choose to sing about rape and degrading women? Is it some kind of twisted S&M game? Judging from the tortured quality of the vocals, this LP makes me understand that the sadist in a S&M relationship is perhaps more of a prisoner than the masochist is.—Bob Marrie

**WILD AMERICA: Wild America** (EP; Casino Records, 14322 Mansel Ave., Lawndale, CA 90260, U.S.A.) Their bio indicates that this debut EP is "full of the passion that is pure American rock 'n roll." If that's the case, American rock 'n roll is pretty lame. WILD AMERICA is uninspired AOR that's detestable because it mimics lousy bands and offers no original ideas.—Tracy Steven Peal

**ERNIE WILKIN'S ALMOST BIG BAND: Montreux** (LP; SteepleChase Productions, 3943 W. Lawrence Ave., Chicago, IL 60625, U.S.A.) This is a fine album recorded live at the 1983 Montreux Jazz Festival. The Almost Big Band is too big to be a small group (13 musicians) and too small to be a traditional big band. The musicians have varied backgrounds and varied degrees of past fame and they perform with great warmth and humanity...as well as fire.

There are just enough flashes of smarts to keep you interested in spite of the album's tendency to remind you of other such groups. The program includes Weston's "Hi-Fly" and Monk's "Well, You Needn't," but the real interest is in Wilkins' original compositions and arrangements. This album isn't too adventurous for the timid, nor is it to tame for the jazz adventurer. It is modern (almost) big band in top form.—C. Newman

**THE WORK PARTY: The Work Song b/w Come On Over** (vinyl single; Mo Da Mu, 374-810 W. Broadway, Vancouver, British Columbia, Canada) Average pop that has its melodic moments. Rhythm section is pretty tight, but guitars and vocals are weak. Need better production and lyrics, but this is a start. Flip side, though, is pretty banal.—Tracy Steven Peal

**STEVE YOUNG: Honky Tonk Man** (LP; Rounder, One Camp Street, Cambridge, MA 02140, USA) This is straightforward country/blues sung with soulful virtuosity by Steve Young. His voice is rich and powerful and always in control. There's a lot of Hank Williams in his style along with overtones of delta blues and country-rock. He is sincere and serious about his craft. He's not an urban cowboy, nor does he project any "I'm more country than you are" pretensions. There is emotion and dignity in this recording whether he's doing covers of a Hank Williams' song ("Ramblin' Man") or the Band's "The Night They Drove Old Dixie Down" or his own compositions that have an equally classic sound. The arrangements are varied and interesting and the production is sharp and clean without the Nashville glitz. I'm not sure if I made it clear -- this is a very good album, a reissue of a past work from Young's six-album catalog of discs. -- David Ciaffardini

**YOURS TRULY NORWEGIAN WOULD** (compilation cassette, 2.99 overseas; Northampton Musicians Collective, East Park Parade, Kettering Road, Northampton, U.K.) One side from the U.K., one side from Norway. Both sides are synthesizer-soaked. The U.K. stuff is sort of pop-rock sounding, or at least predominantly in that direction and includes, "Five Against The House" by The Tempest, "Born Again" by Charmtex Margin Triggers, and "Lion" by Groovy Underwear. The Norway stuff is slightly more arty, more daring and confusing. And the words are in Norwegian. Includes "Bamdommens Hostland" by Ulf Knudsen, "Neonrate" by Liledugg, and "Ga Gandalf" by Famlande Forsok. The above titles are from 19 different selections, a solid body of synth work for your comparative social analysis and entertainment.—Robin James

# Z

**ZEITGEIST: Zephyr** (LP; Time Ghosts Records, #Z1003 974 Marvel Street, St. Paul, MN 55114 U.S.A.; dist. by NMDS 500 Broadway, NYC 10012, U.S.A.) Three excellent compositions for various metallophones (mariba, bells, xylophone, etc.) with keyboards and bass. "Time Keys and Spirit Hammers" is episodic (the way cartoon music is) and has echos from Bartok, Stravinsky and a generous dash of what used to be called "progressive" rock. "Listen to the Rolling Thunder" uses a theme by Elizabethan composer William Byrd and transforms it in a way Steve Reich or Per Norgaard may have. These wonderful pieces should dispel any notion of "serious" music being dry, humorless or dissonant and ugly. While the so-called New Romanticists are trying to recompose Beethoven with flailing percussion added, these musicians are creating beautiful and exquisite compositions which are still modern and progressive.—Tom Furgas 10





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Reviewed on "P" Issue, page 54.  
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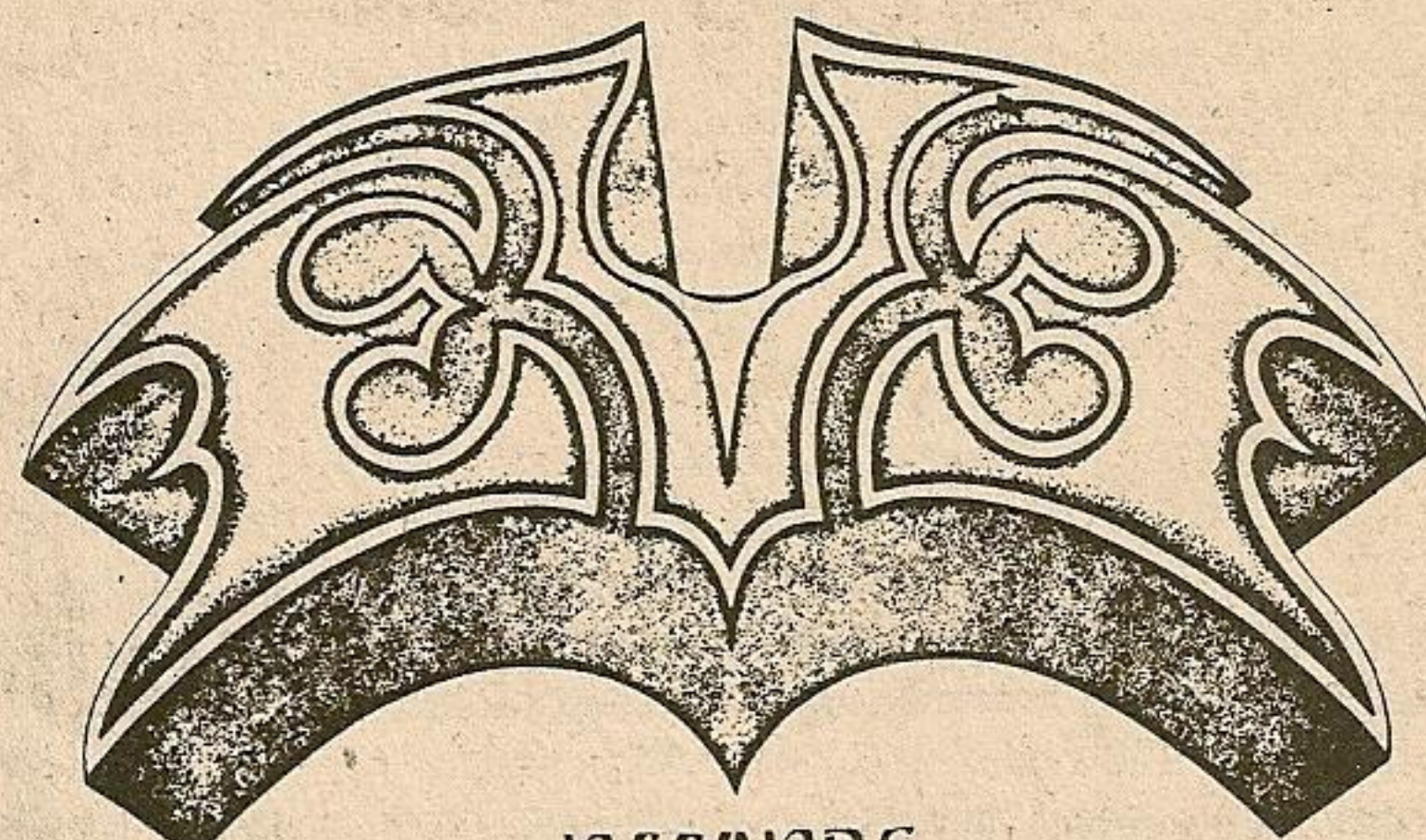
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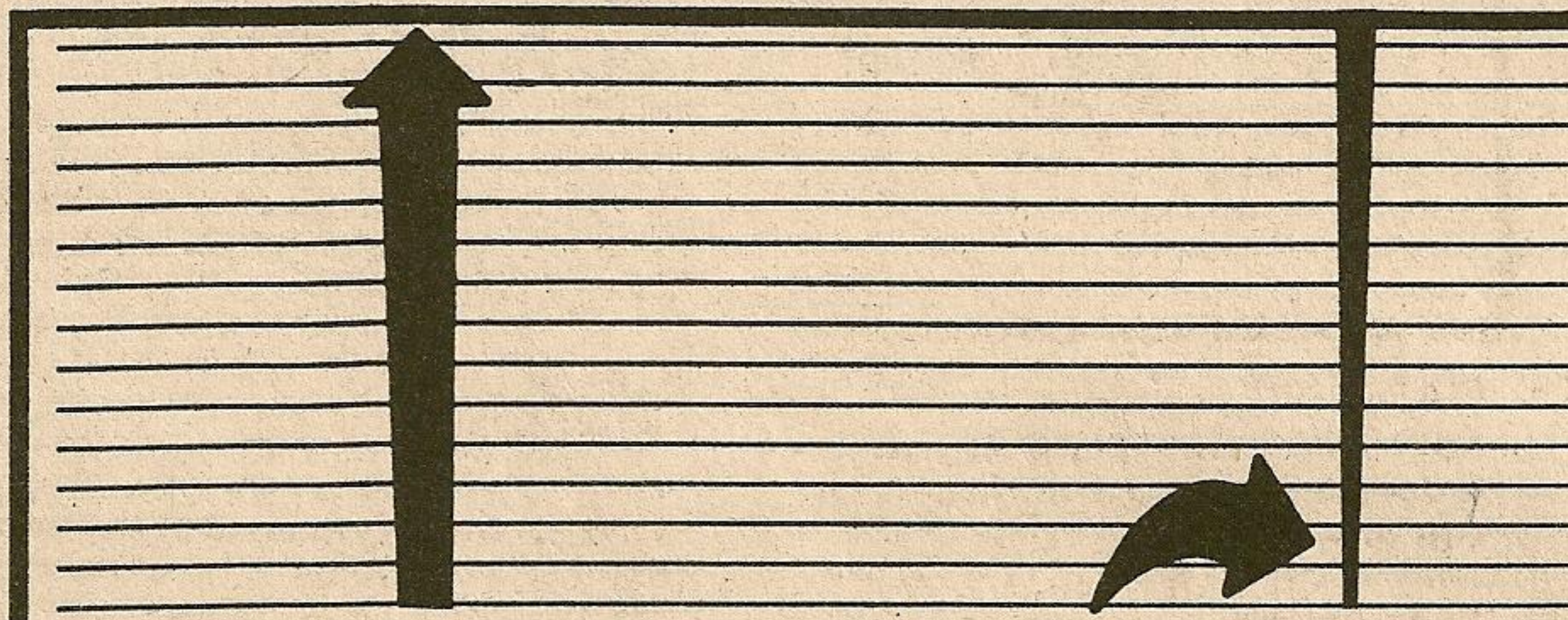
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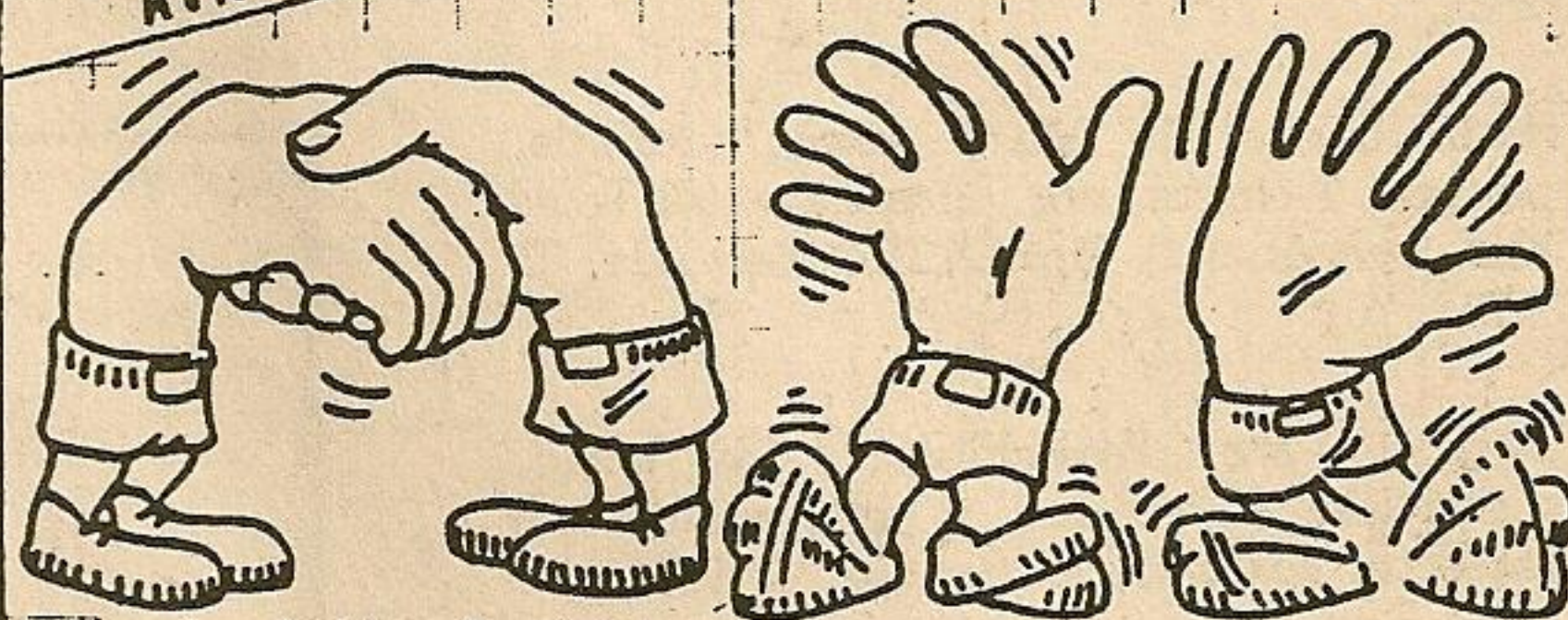
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Loose-ends—This is a section for the last minute fillins.

Sound Choice ad rates for non-cover inside pages are \$150 for a full kpage, \$85 for a half, \$50 a quarter, \$25 for an eighth. Write or phone for details.

Sound Choice phone number is (805) 646-6814 24 hours a day.

I almost forgot to mention Gene Lee's Jazzletter published here in Ojai. Jazzletter brings music journalism to a high form of literary craftsmanship. There aren't many pages, and no ads, and a 12 issue subscription is \$30. It is the most consistently well-written of any music periodical I've come across, despite Lees' bigotry against rock music. Essays, anecdotes, remembrances and sharp analysis and criticism of the music industry system. Lees, a professional songwriter and former editor of Downbeat in the late 1950s, maintains that the genre of rock music is trash, but unlike most critics of rock (and rock critics as well), he vents most of his angst about the genre towards the major record labels that are responsible for financing and marketing 95% of the records and tapes being sold in the U.S.A. These mega-seller discs are what Lees' thinks of when he thinks of rock music and he is disgusted with it. For one thing it puts jazz songwriters and performers like him out of work. Interestingly, a large portion of his subscribers (he published a subscriber list in one issue) are big shots in the major label side of the music industry. Write Jazzletter, P.O. Box 240, Ojai, CA 93023 U.S.A.

Use this magazine. There are hundreds of addresses scattered throughout these pages. If something peaks your interest, send out a letter or post card. People love to get mail. A lot can be accomplished through the mail, but try not to waste people's time either. And let them know you heard about them through the network.

If you want a better media you should help create it. Submissions are welcome. Write Sound Choice, P.O. Box 1251 Ojai, CA 93023 U.S.A.

Sound Choice is a newsletter for members of the Audio Evolution Network. Non-members can purchase issues in record stores that carry independent

label recordings, music instrument shops, and in some book stores and magazine racks scattered throughout the world. If your favorite store doesn't carry Sound Choice, let us know. Things can usually be worked out.

Audio Evolution Network members receive their issues in envelopes which often contain last minute inserts and other treats. Mark Lane donated several hundred flexi-discs and Mark Murrel with his artistic talent and airbrush talents painted 500 of the envelopes with various day-glo colors making each one a unique and beautiful one of a kind mail-art treat. (Sorry there were not enough of these items for all members to receive them both.)

Do you have any music related questions? We are attempting to start a "questions answered" column. Send us your questions and we will try to have them answered by Audio Evolution Network members who could best answer the question. Recording Engineer Bruce Black has already volunteered to field questions regarding recording. Stereo repairman Mike Johnson (part of the team that did the Obo Addy interview this issue) will be pestered to answer audio playback questions, and other members will be called upon to answer questions in their particular areas of expertise. Any kind of independent music related question is welcome.

We believe that all our advertisers in Sound Choice are honest and responsible. If you find out otherwise let us know.

A lot of Sound Choice advertisers are offering things for free—free catalogs, free cassettes, etc. Take advantage of these offers but don't waste people's time and energy ordering things you're sure you would have no use for and will immediately throw away. Pass along information and unwanted items to others who might be interested. Don't waste people's money. But don't be afraid to explore either.

Although the vast majority of Audio Evolution Network members live in the United States, the network is an international organization. We have members in Japan, Malaysia, Canada, Belgium, the Netherlands, Australia, Germany, Great Britain, France, Mexico, Norway and a few other countries I can't think of right now. For the sake of music and the health of the world in general we want

correspondents passing along regional information from every corner of the globe. There are entire continents that don't have any Audio Evolution Members residing there at this time. Please help us change that. Spread the word. And I'll tell you, the few snippets of independent music that I receive from outside the U.S. usually blows my mind. The U.S. is not the center of the progressive music universe.

Before embarking upon this Sound Choice project I read a book on magazine publishing by the guy who helped start National Lampoon and Heavy Metal magazines. He states categorically that you can't start a magazine and have it survive unless you have \$500,000 to invest. \$250,000 won't work, he insists. Sound Choice however, was started with a couple thousand hard-earned dollars and a priceless amount of blind faith by hundreds of people throughout the world who gave us their support by subscribing, advertising, writing and otherwise giving us the thumbs up of encouragement to fire this thing up. I look forward to the day when I can write an open letter to that National Lampoon publisher and the world and tell them that you don't have to have a half-million dollars to create a worthwhile magazine. I already know its true—just look at the publications section.

I must mention my respect for each of the parties who advertised in this issue. The advertisers must be the adventurous sort, the lets-give-the-guy-a-break type of people who aren't afraid to take a chance on something new. The kind of people who at a Chinese restaurant order a dish that they or no one else at the table has ever tried before. I find that the kind of people who have faith in and trust others (even strangers) are usually the most faithful and trustworthy kind of people themselves. Let them know you heard about them through the network.

Audio Evolution Members should feel free to stop by Sound Choice headquarters if they're in Ojai.

more



# more Loose-ends

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next time

## SOUND CHOICE FLAKES OUT AGAIN

Recordings we indicated we would have reviewed in this issue but we messed up on: After Dinner LP and Homosexuals LP from Recommended Records in England; R. Stevie Moore on Onieform Records distributed by Wayside, Cali Rose (who we're dying

to see live.) Falx Cerebri distributed on Gut Level, Mannheim Steamroller on American Gramophone, The Trajics and the Existentials and Jim Whiting singles on Black and White records, Single by Ony on HR records, The Arms of Someone New on Invisible Hand Productions, and Audio Communication Compilation series on 3Rio tapes from the Magich Theater Project in Belgium. The problem with getting most of these reviewed in time for this issue ironically was due to these recordings popularity. Nobody here wanted to mail them out to a reviewer and never hear them again. So in the end they hung around Sound Choice headquarters waiting to be reviewed by people who despite their generosity and enthusiasm never had time to review because there was so much other work to do. We'll try again next issue.

It looks like we'll be having flexi discs again next issue for all subscribers.

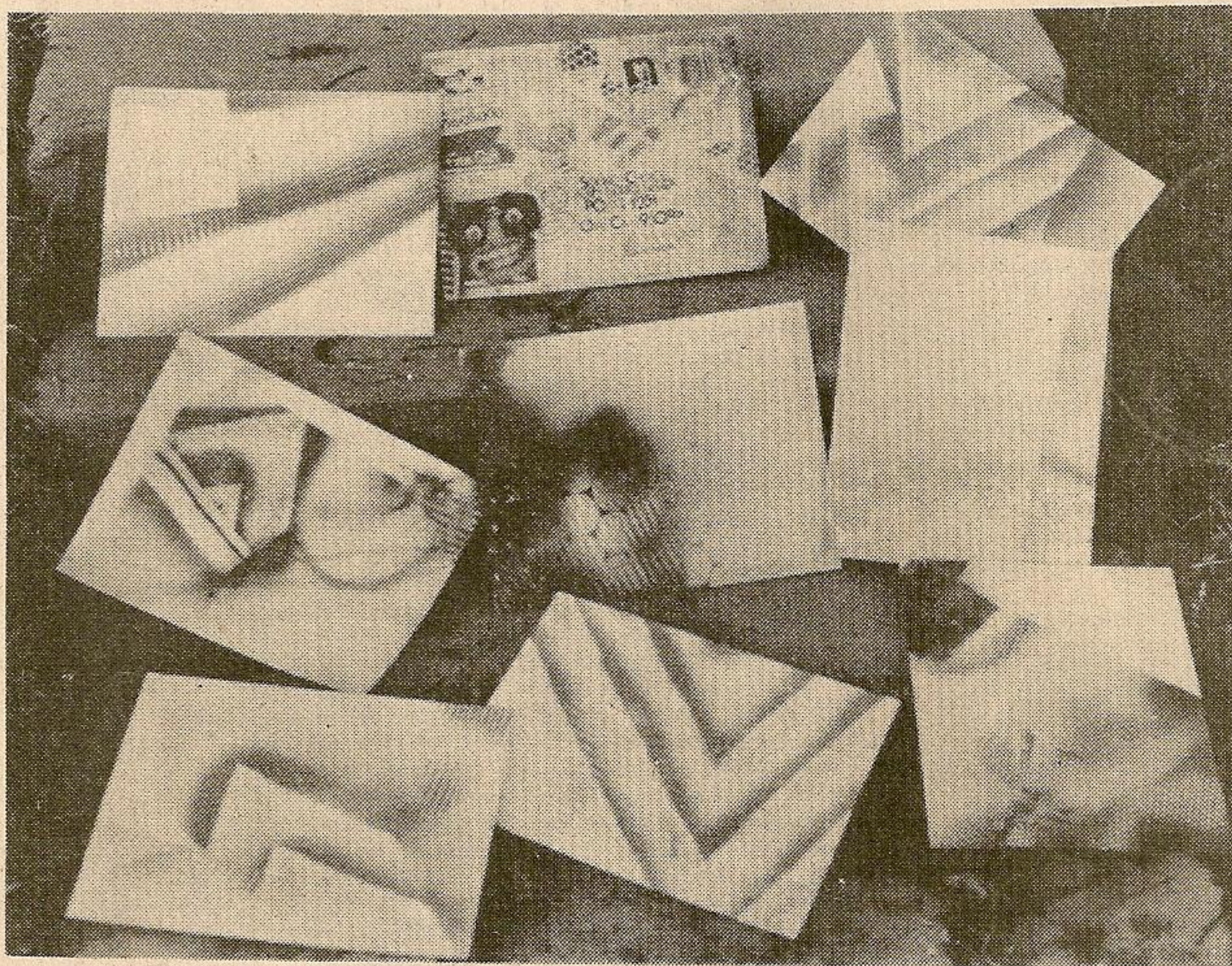
Visual artists who are interested in decorating any or all Sound Choice subscription envelopes for one issue should send us a sample decorated envelope. We would like it to be a tradition that Sound Choice/Audio Evolution Network members subscription copies of Sound Choice come in envelopes decorated by underground artists throughout the world.

The comic beginning on page 43 of this issue was contributed by Harvey Pekar from volume 4 of his "American Splendor" comic book. Pekar has completed nine volumes of "American Splendor." Because Pekar is an avid jazz hound and used to write for Downbeat, the subject of music occasionally pops up in his comic stories, which he writes and has illustrated by various excellent comic artists. This particular story was illustrated by Robert Crumb, himself an avid record collector and musician who has recorded at least one independent record with his group "The Cheap Suit Serenaders." Those who would like to get acquainted with more of Pekar's comic literature can write to Pekar at Box 18471, Cleveland Heights, OH, 44118, U.S.A.

Comics prices now from \$1.50 -  
\$2.50

Special thanks to Mark Lane who donated various flexi-discs for inclusion in Subscriber issues of sound Choice.

Nobody on the Sound Choice staff made ANY money publishing this magazine. We don't plan to take a profit with this magazine (if we ever did have excess money we would plow it into expanding the network as a world wide service organization).



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ENVELOPES by mark murrell



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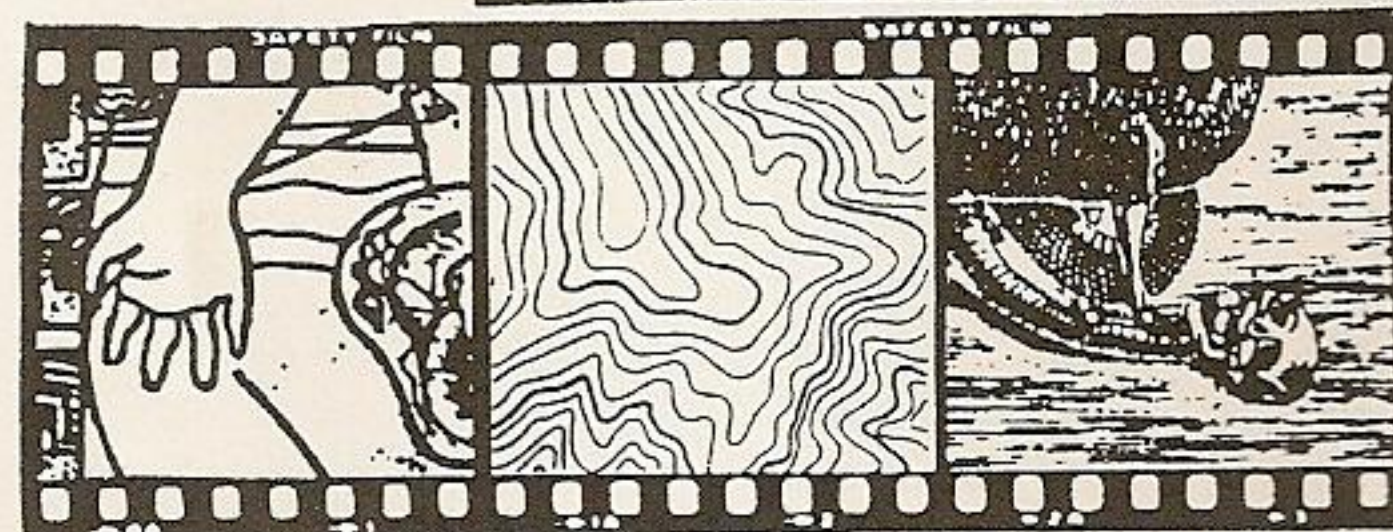
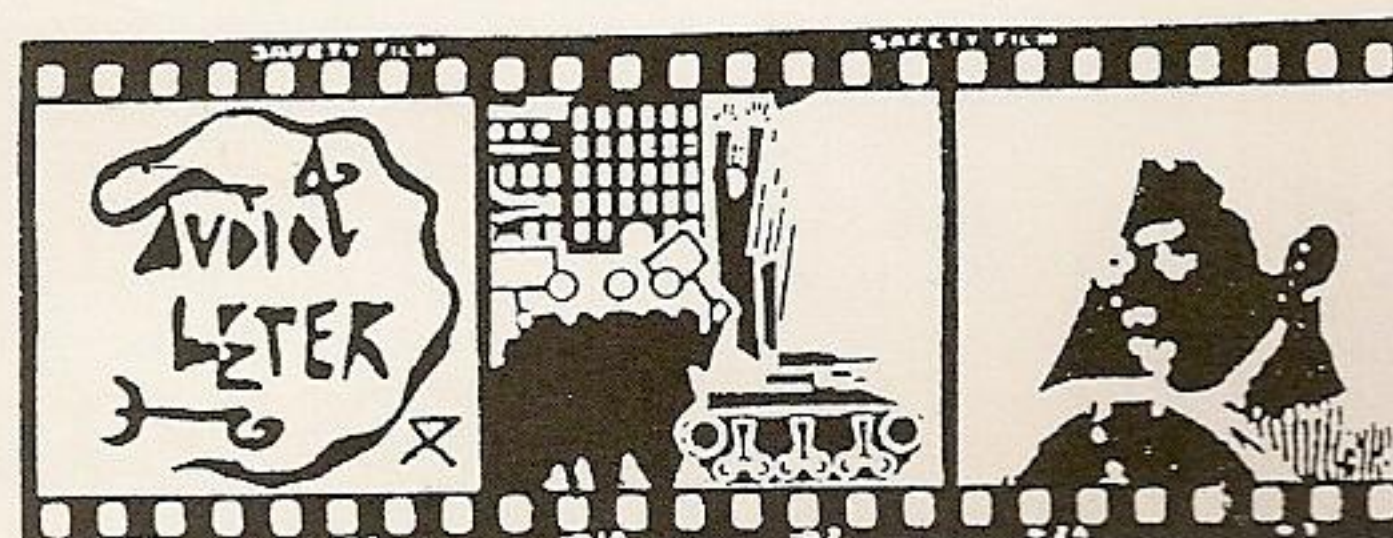
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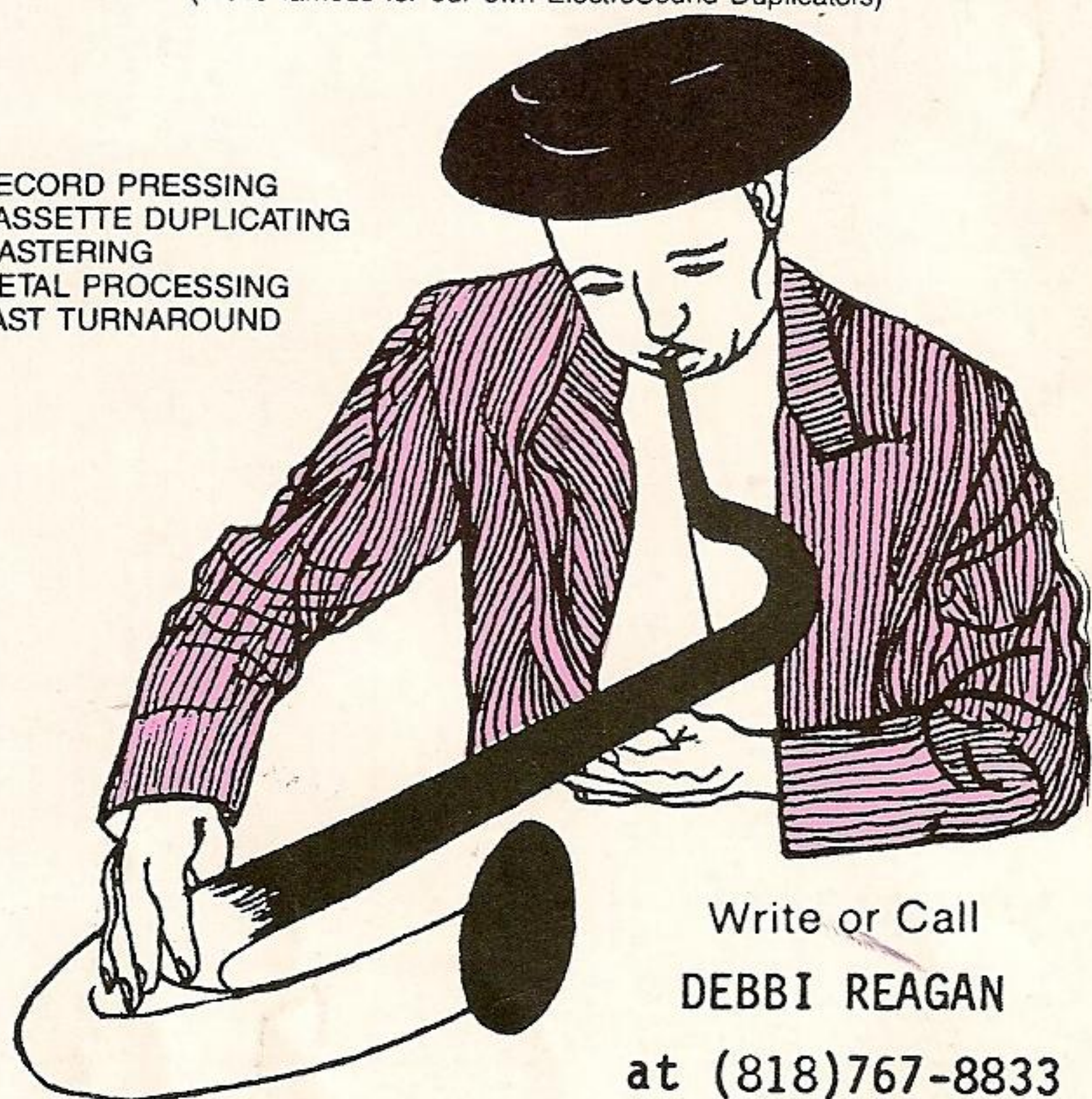
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## WREK Atlanta

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24 Hours  
40,000 Watts

WREK is a non-commercial radio station. WREK's programming is based on the idea that our listeners can be exposed to all types of good music. WREK's regular rotation deliberately places music of all genres in each hour. The aim is to open the listener to the possibilities of music, and allow them to go beyond the typical restrictions that generic formats and block programming create.

WREK also recognizes the need to put new and classic forms in their own context. 45 hours each week WREK has "block programmed" shows, specifically focusing on these musics:

bebop, reggae, rock, no wave, industrial, blues, folk & traditional, classics, 20th century composers, free jazz & creative music, big band, new wave, hardcore, salsa, heavy metal, power pop, bluegrass, comedy, funk and R&B, world music.

WREK'S normal format is made up of current music (600 cuts) and older selections (thousands). This format plays over 100 hours per week. Every second song aired is a current cut; new music on WREK's add list plays about once every day or two, staying in rotation for three months. The diverse rotation maintains the same musical mix at all times of day. Experimental music is played at hours when it will be heard, not just the middle of the night.

WREK's music directors actively seek out independently produced recordings, and will program from cassettes as well as records.

To receive WREK's latest add list, write to the Assistant Music Director at the address below.

Send your records and tapes to

**WREK, Atlanta**  
**Box 32743**  
**Atlanta, Georgia 30332**